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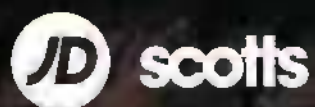
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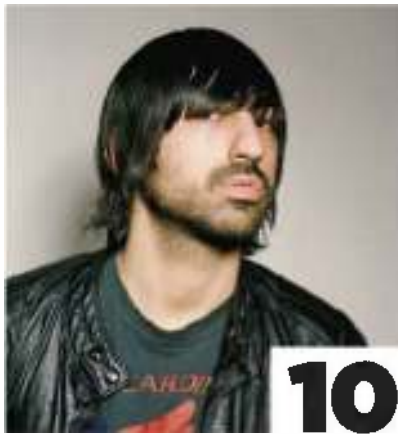
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ON REPEAT

THE SOUNDS RATTLING ROUND THE SKULLS
OF THE NME STAFF THIS WEEK



TRACK
OF
THE
WEEK

MIA

Born Free

After the gentle wrong-footing of last year's teaser "There's Space For Ol' Dat I See", now the comeback proper. Deployed without warning, 'Born Free' and its accompanying brutally graphic 11-minute Romain Gavras (director of Justice's infamous 'Stress' clip) film are a battering ram splintering down the doors of MIA's third album campaign. If you'd expected 'maturity' to mean 'mellowing' you're about to be shaken into a rude awakening. Talking to *NME* about her third album, Maya spoke about wanting to find the perfect frequency to counteract government noise weapons. Seems

she's been successful; witness her triumphant crow of, "with my nose to the ground I found my sound". A crash of metallic drums builds into

If you'd expected 'maturity' to mean 'mellowing', you're in for a rude awakening

rolling menace driven by a humming, claustrophobic sample of Suicide's 'Ghost Rider', as Maya's muffled, almost Crystal Castles-ish vocal sounds like she's shouting from down a well, but she's far from contained, spitting: "I'll throw this shit in your face when I see you/Cos I got something to say". World, you have been warned. Emily Mackay, Reviews Editor
On YouTube now



MYSTERY JETS

Flash A Hungry Smile

First taster from the Jets' newie then, and one of the catchiest things they've done yet. "Have you heard the birds and bees/Have all caught STDs?", guitarist Will Rees coos, before begging, "Darling please/I wanna see you on your knees". The rest of the song's a duet between him and Blaine. Make of that what you will, fanfic obsessives...

Matt Wilkinson, New Reporter

Free download from www.mysteryjets.com

THE DRUMS

Forever And Ever, Amen

Arguments over which song on The Drums' album is best has seen plenty of *NME* staff blood spilt recently (OK, well, coffee at least). And while the ultimate answer is 'Book Of Stories', 'Forever And Ever, Amen's' woody gallop and pleasingly bass-less synth breeze is a name that has cropped up as many times as we've had to call the carpet cleaners. **Jamie Fullerton, News Editor**
Hear it on *NME Radio* now

DEVLIN FEATURING GIGGS

Shot Music

UK rap is changing. Finally, artists are being allowed to release the same undiluted street music that made them exciting in the first place, rather than cartoonifying for some non-existent 'urban-MOR' demographic. A prime case in point, Essex boy Devlin plays the rabby Joe Pesci psycho to Giggs' slow-mo De Niro in *GoodFellas* Goes To Dagenham.

Jaimie Hodgson, Radar Editor

Hear it on *NME.COM/newmusic* now

SMALL BLACK

Despicable Dogs

New Order powered by fairground Wurlitzers... My Bloody Valentine re-imagined by minimalists... weighty touchstones inform the lead track on Small Black's new EP, but there's something intangibly unique as Josh Kolenik's understated vocals float in on drum machines and hypnotic organs. Special stuff. **Paul Stokes, Associate Editor**
Hear it on *NME Radio* now

GANGLIANS

Candy Girl

When Grizzly Bear-gone-West Coast troupe Ganglians describe their music as "pure naïve headphone acid pop to drive to",

they're probably referring to top-down, dust-stirring gallivanting into the Nevada desert, but that doesn't mean their twinkling ditties can't be enjoyed at top volume while bumper-to-bumper on the A34 in Newbury. **Tim Chester, Assistant Editor, *NME.COM***
Hear it on *NME Radio* now

CHRISTINA AGUILERA

Not Myself Tonight

This Polow Da Don-produced (keep an ear out for his trademark 1-2-3-4 intro) comeback shows Aggy, in her own words, "in rare form". More 'Blackout'-era Britney than our gal Gaga, Xtina's definitely back and, bizarrely, she's clearly feeling more like her old self than ever. **Ailbhe Malone, writer**
Hear it on www.christinaaguilera.com now

HURTS

Better Than Love

People always bang on about how Hurts echo '80s synth-pop, but there's still something heroically now about the Radar Tour stars' new single. Thunderously melodic and machine-tooled, it'll be blaring from every suburban car stereo come May. Just as well it's brilliant, then. **Luke Lewis, Deputy Editor, *NME.COM***
Hear it on *YouTube* now

FOALS

Spanish Sahara (live in session)

When Foals decided to record a session for *NME Radio* we knew it was gonna be good. But nothing could have prepared us for the emotional whirlwind this stripped-down version of 'Spanish Sahara' put us through when we first heard it. Yannis Philippakis' fragile vocal leaves you with the heebie-jeebies as he claims, "I'm the ghost in the back of your head". Haunting stuff. **Ash Dosanji, Assistant Reviews Editor**
Hear it on *NME Radio* now



HEALTH

USA Boys

HEALTH's chase for humankind's first ever Doomsday Number One continues with the sole 'new' track from their forthcoming remix album 'Disco 2'. The synths on this one panic like the pulse of an imminent victim; 'USA Boys' is a murder-eyed blood ballad forcing club and noise together at gunpoint. That's no glitterball spinning - it's a mace. **Kev Kharas, writer**
Free download on *MySpace* now

UPFRONT

THE LAST 7 DAYS IN MUSIC

Edited by Jamie Fullerton



NME CRASHES THE GENERAL ELECTION CAMPAIGN TRAIL

Careers, college, Johnny Cash... Gavin Haynes boarded the three main parties' buses to grill them on the issues you asked about

THE MAIN EVENT

This election is not about personalities. It's about facts. The fact that Gordon Brown reportedly eats nine bananas

a day. The fact that Nick Clegg once set fire to a rare cactus. David Cameron's direct descentance from King William IV. The facts that will help us go into booths and put a cross next to "hope & change because now's no time for a novice but I agree with Nick we have a plan to vote for change for a future fair for all". Gah! It's all so confusing. Would the facts swim into focus after three days on the campaign

trail with the major parties? There's a perception that young people in Britain don't care who wins. The messages we've had from readers, loading us with ammunition to ask leaders from the parties, suggests otherwise.

APRIL 23, LABOUR HOME SECRETARY ALAN JOHNSON, TOOTING

Alan Johnson is the Ronald Reagan of New Labour. A twinkle in the cheeks, a lightness in the feet, a folksy charm that weeps from his milky-blue eyes. It's like sitting down to debate against a bowl of

Angel Delight. Did he always suspect Gary Barlow was a Tory? "Well, I can tell you he didn't relight David Cameron's fire." Did he ever discuss music with the former Ugly Rumours singer Tony Blair? "Sometimes. But, y'know, you'd mention it, then Tony would get out his Fender Strat, and... you wouldn't want that, would you?" So who's the real rock star of British politics? "It's got to be Gordon Brown, doesn't it?" The table rocks with the laughter. Despite his party being third in the polls today he's still talking up a victory. "The undecideds have flirted with going Tory, but they are going to get to the polls and say: 'Do we want to risk it?'" Tony Blair was always held up as the great actor of New Labour, but he could still learn a thing or two from Uncle

"Tony would get out his Fender... you wouldn't want that, would you?"

Alan. Earlier, in a church hall, he waded through the queries of the two-dozen-or-so folk who had turned up to Tooting MP Sadiq Khan's hustings. A group of pensioners wheeled out their concerns about heating bills, and the holder of Britain's third-highest Office Of State listened attentively to all.

But then he's an old pro. *NME* readers asked us to quiz him on drugs. "The problem is that the cannabis of today is not the substance we know and love from the '60s and '70s. It is much, much stronger." Isn't he criminalising a generation? "Well, I'd hope that the laws are used with a measure of discretion. If you look at the actual number of prosecutions for cannabis

offences, they're fairly low."

More readers had told us that it's having huge debt so young that keeps them awake at night, and further education in general. Alan puts up a case as to how the ballooning of student debt under Labour's uni top-up fees have widened social inclusion, not lessened it. "Before the system was basically cross-subsidising the middle-classes. Now you get an interest-free loan, and you don't have to pay it back at all until you're earning more than 15k. The result? 30 per cent more uni places going to disadvantaged kids..."

But 'What do we actually do once they graduate?' seems to be the question. Even without the recession, graduates were always going to have a hard time given that Blair's policy to put half of school leavers through higher education has nearly doubled the number the system churns out every year. As a staunch to the record youth unemployment they're presiding over, Labour have developed the Future

Jobs Fund, which aims to provide cash for some 200,000 jobs, of which at least 120,000 will be targeted at 18-24-year-olds. "And we're also giving a guarantee of a job or training place for anyone 18-24, and has been unemployed for over six months." How this translates on the ground is more murky.

Johnson's own life story reads like a testimonial for everything noble about the Labour movement. Orphaned at 11. Raised by his sister in a council flat. Left school at 15. A postman at 18 and worked his way up through the trade unions, all while supporting a young wife and child. Now he gets to ban mephedrone all day long. His one

WHO CARES?

Here, according to a survey commissioned by *NME* in conjunction with Harris*, are the issues UK 16-24 year-olds care most about:

- Career prospects 90%
- Future financial security 89%
- Personal appearance 89%
- Safety on streets 86%
- Being a crime victim 84%
- Personal debt 83%
- Climate change 82%
- Terrorism 81%

regret? That he gave up on rock'n'roll. "The In-Betweens? We were a proper band, see – Ugly Rumours was more of a student band. We played gigs. We were one of the first proper multiracial bands, actually – how many acts could you say that about in the '60s..." His present listening? Midlake. And the new Laura Marling. Will he do a little ident for NME TV? "Of course, mate," his fixer booms. "It's an election. We'll do anything..." He introduces himself as "Alan Johnson, failed rock star."

APRIL 21, LIBERAL DEMOCRAT LEADER NICK CLEGG, REDRUTH

Up at Redruth's cricket club, the air is abuzz with the latest news from the campaign trail. David Cameron has been hit by an egg. Clegg's personal security detail await their charge's arrival. Would they take an egg for Clegg? "Nah. I'd take a bung, though." Clegg is good, sooooo good, on the stump. The local primary school kids serve him up a series of questions, and he knocks them all out of the park with groovy-dad hope-n-change charm. None of the kids, it has to be said, is Paxmaning about the need for a referendum on the Lisbon Treaty.

Later, down a phoneline, as his Big Yellow Battlebus rumbles back towards Bristol, he's a bit more anodyne. A bit of a politician. It's easy to be numbed rather than inspired by his Big Talk. "I just want people to get stuck in and take ownership of this election... These things can really happen – if you get this kind of tipping point, if people really decide that it can..." When he was studying in Minneapolis, he used to go see Prince play hometown shows. Johnny Cash, he likes. But his record collection, he confesses, remains less nuanced than some older politicians. "I think I defer to Alan Johnson for sheer funkiness..."

Nick would gradually phase out top-up fees. He'd repeal certain sections of the Digital Economy Act (one NME reader said more politicians should have paid attention to it) – but just the most Orwellian nightmare bits that allow the government to shut down websites 'suspected' of harbouring file-sharing. And he wants to take drugs policy out of the Home Secretary's hands by making the Advisory Council On The Misuse Of Drugs fully independent. On youth unemployment, his giveaways are



Sadiq Khan and Alan Johnson pound the pavements of Tooting



bonanza: 800,000 paid internships, and a halving of Labour's six-month threshold before they give you a job. "We would change that to 90 days. What we're saying is: rather than allowing someone to sit at home on benefits, young people could gain invaluable experience and skills in an actual workplace."

It's only when we throw him a curveball sent in by another reader – what does he think of Page 3 in this day and age? – that he stumbles. "I mean look... I mean, it's one of those things, but it's not something I have lying open in my house, I can tell you that. As a liberal, you want liberty of expression. I would never start suggesting that you start censoring people. On the other hand, newspapers have got to move with the times, don't they?" Lib Dems, eh? Have it both ways why don't you...

APRIL 22, CONSERVATIVE IMMIGRATION MINISTER DAMIAN GREEN, DONCASTER

The Daily Telegraph beaming from the racks at King's Cross Station spoils a long black headline about Nick Clegg's alleged funding irregularities. It's the day of the second debate, and the press daggers are out for British politics' Magnetic Jesus. By 8.40am, as we queue for the train to Doncaster, The Hon Damian Green MP, Tory spokesman on immigration, is getting peeved with Broken Britain. Our train is delayed, apparently 'because of a late arrival'. "So basically what they're saying," he huffs, "Is it's late because it's late..."

In contrast to the airbrushed, nu-politician stylings of Johnson and Clegg, he's ordinary. There's something Hugh Abbott-ish about his slightly hunted, haunted demeanour, as he texts on his old mobile. In contrast to Johnson's enamel-shiny shoes, his heels are eroding. Like Clegg, he's also an ex-financial journalist. Like Clegg, he also feels that Lady Gaga is "a good thing". Unlike Clegg, he can name a lot of Half Man Half Biscuit songs ("My favourite band of all time"). He was at The Clash's Rock Against Racism gig in '78; he goes to Glasto every year.

On the train up, as he stares out the window, he attempts to explain away Cameron's disingenuous claims to enjoy both The Smiths and Take That. "I think I'm going to have to invent a new political

He introduces himself as: "Alan Johnson, failed rock star"

rule," he freestyles. "Thou shalt not criticise your leader's musical taste..."

Of the main three, it's probably the Conservatives that young people remain most suspicious about today. "The Conservative Party has had to catch up to the way that modern Britain has changed in the past 20 or 30 years," he says. Yes, he's aware of the 'nasty party' tag, but he's reluctant to make excuses for not being 'down with the kids'. "Politicians trying to be cool are always going to be like your dad dancing at a wedding." Instead, he believes the Tories can rock your vote by talking about Labour's assaults on our historic civil liberties, another topic that was hot for you – the vast tranches of snoopy-state laws the present government have rolled out, the myriad CCTV cameras, the massive ContactPoint database that will centralise all information held on all children in Britain. "When I speak at universities I get a good response on these matters." As for youth jobs, they've got plans to fund "200,000 apprenticeships and pre-apprenticeships, 100,000 work-pairings and 100,000 further education college places."

From Doncaster we detour to Britain's largest inland wharf where, around a leathery boardroom table, he listens patiently to the wharf's leathery CEO talk about the problems they are having with customs policing. Fifty miles further on, up Cleethorpes High Street, a small stand of small Tories are giving



He may see himself as a 'failed rock star', but Alan Johnson still does the typical politician expressive hands thing



Damian Green chews the fat with our people on their train journey to Doncaster

out balloons to small children. Green's maths teacher posture hunches over a little middle-aged lady. "Can we do something about the immigrants?" she squawks. "The ones who are taking all our jobs..." He patiently talks her through the caps, the points systems, the attempts to return to influx levels last seen in the '80s and '90s. Another day, another dose of displaying saintly patience with the misinformed voters of Britain. "Adrenalin gets you through," he confides, "But yes, there is a part of you that is like a schoolkid in term time – crossing off the days."

In as much as politics might be about the trappings of state or the thrust and parry of The House, this time of the decade it's more about touring ironworks and the eternal terror of saying The Wrong Thing. It's about cold pork pies and supplicant chit-chat with the great unwashed. The field remains wide open. These people want your vote. They want it so bad they can taste it. For just one more week, we've got them right where we want them.

Go to NME.COM for video footage of Gavin's election tour

PICTURE
STORY

MALCOLM MCLAREN LAID TO REST IN TRUE PUNK STYLE

Last week the former Sex Pistols manager was buried in London. His funeral included a flamboyant procession through Camden that led to his resting place, Highgate Cemetery



2 "Anarchy!" came the triumphant cheer as the funeral procession made its way through Camden. The crowd on the bridge broke into applause as the body of the man who masterminded punk made its final journey to Highgate.

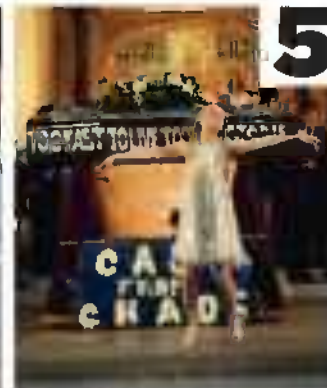
▼ "Cash from chaos" was the message in flowers at the ceremony. Following the Pistols' split, this is how the manager described the £100,000 he made from his dealings with the band.

1 Behind McLaren's hearse on Thursday (April 22) trailed a green Routemaster bus, its destination marked as 'Nowhere'. The 'MM' coat of arms was positioned near a 'Malcolm Was Here, 1946-2010' sign and the bus blasted out Sex Pistols songs.

► An anarchy symbol made up of red roses was in the back of the hearse. The flowers had been sent by Boy George, who included the message "Rest in peace" on the card.



4 "Too fast to live, too young to die" read the message on the side of his coffin, which before being laid in the cemetery was drawn by four black horses in full funeral regalia.



► Vivienne Westwood, McLaren's ex-partner and co-punk conspirator, was among the mourners. Her outfit included a headband featuring "Chaos" daubed across it.





PETE'S LATEST 'SHAMBLES?

Does this picture, taken at a Doherty gig last week, show the new Babyshambles line-up?

Let's not forget about Babyshambles in all this Libertines reunion frenzy now, shall we? Because while Pete Doherty might be spending his waking days texting Carl Barât about their Reading And Leeds Festivals set-list, last Wednesday (April 21) Pete seemingly unveiled what he called the "new line-up" of his band in front of just 50 fans at London's Charlotte Street Blues bar.

Normal Babyshambles members Drew McConnell and Adam Fick were nowhere to be seen, but the band onstage included a new bassist plus a drummer thought to be called James Southworth. Announced that afternoon, in true Babyshambles-style, the gig was scat-of-the-pants

ramshackle to say the least – and its occurrence seemed to confuse the two 'regular' Shambles members left by the, er, 'Side Of The Road' that night. Poor Adam didn't know what was going on at all – his tweets included one saying he was "as confused as you all" and "perplexed", while both Adam and Drew refused to chat publicly about the situation until the exact status of the band was cleared up.

However, we shouldn't have to wait for too long – Babyshambles' spokesperson has been in touch, promising that *NME* and *NME.COM* will get an exclusive announcement on the current state of the band this week. Check NME.COM/artists/babyshambles for the latest developments.

TIME SCALE

12

The number of months of house arrest that Canadian Daniel Sullivan, who attacked Noel Gallagher during a stage invasion in 2008, has been sentenced to.

45

The number of months since OutKast last released an album – 2006's 'Idlewild'. Rapper Big Boi has finally announced that his solo album, 'Sir Luscious Left Foot: The Son Of Chico Dusty', is out on July 6.



SHINING LISSACK

While Kele's doing solo stuff, Bloc Party guitarist Russell Lissack's back on the tour bus – with Ash

To the heaving front rows of Cambridge Junction, songs such as 'Girl From Mars' and 'Shining Light' sound instantly familiar. But, as Ash powered into the second date of their UK tour last Tuesday (April 20), there was something different about this picture – indie's most distinctive fringe seemed to be lolling onstage. He looks a lot like that Russell guy from Bloc Party...

Yup, in one of rock's strangest ever substitutions, Russell Lissack, full-time guitar hero with the bookish indie types before they went on hiatus, has made his debut with Ulster's punk-pop Peter Pans.

The two bands had only been vaguely acquainted since both playing at 2005's South By Southwest, and the idea of Russell joining Ash only came about after Kele Okereke revealed in an interview that at one time Russ used to perform in an Ash tribute band.

"After Charlotte [Hatherley] left, it was fun going back to the three-piece, but we've expanded the sound with extra layers of guitars," Ash's Tim Wheeler tells us. "We needed another person. When we heard about Bloc Party being on a break we thought, 'This is perfect,' so we very nervously called him up."

The irony of joining a band he had been a childhood fan of isn't lost on Russ, but he's not too embarrassed. "So far it's been really fun, we get on really well," he mumbles. "Hopefully I won't be fired any time soon. It's a running joke that it's going to happen."

Fears that the new recruit might have a job learning the expansive back catalogue were unfounded. In fact, as Tim explains, "A lot of the songs we haven't played since we recorded them. Sometimes we actually had to check with Russell what the notes are..."

Both parties see the new arrangement as open-ended. And while Russell has yet to imitate Charlotte's alpha rock chick poses, Tim has sage advice: "Just play barefoot and shitfaced, that's the way to channel Charlotte."

KEANE'S RICE EXPANDING

You'd think life in Keane would be interesting enough not to need to bother with side-projects, wouldn't you? Well, keyboardist/songwriter Tim Rice-Oxley seems to have itchy piano fingers. He's enlisted The Killers' Ronnie Vannucci, Mumford & Sons' Winston Marshall, Noah & The Whale's Tom Hobden and live Keane player Jesse Quin, among others, to record an album as Mt Desolation. Material from the group is set for release later in 2010 – and a live date at London's Luminaire is scheduled for June 4. Oh, and he's written a song on the next Kylie Minogue album. He's officially busier than Lightspeed Champion.



DEV UP FOR THE CRACK

Cripes! Devendra Banhart has got his arse crack out for the video for his new single 'Foolin'. Head to NME.COM now to compare and contrast the folkie's bum and chin.

FRATELLIS SWITCHED OFF

Duh, duh-duh-duh, duh-duh-duh" etc, etc, etc. It looks like The Fratellis are no more. Singer and guitarist Jon Lawler (currently playing in Codeine Velvet Club alongside singer-songwriter Lou Hickey) took to the band's messageboard at Thefratellis.com last week to say that, "We have no plans to work together right now. Sometimes things just work out that way. Mince, Baz and I are working on music but not with each other for a while." Any member of The Horrors, with whom they had an enormous bust-up on the 02 NME Rock'n'Roll Riot Tour together in 2006, are yet to comment.

SPEED DIAL

ETHAN KATH

Crystal Castles had to rush-release their new album last week after it leaked online – not that their synth man is particularly bothered...

Ethan, you must be pretty pissed off that your second album leaked so long before its original June release date...

Ethan Kath: "A few days ago it turned out a few people were hearing tracks off the album and we thought it was great. It's cool that people can hear the songs that we worked on. We put our blood into this record, so finding out that people are listening to it makes us very happy. The version that leaked was an earlier mix so we've sent the final mix to iTunes, so people can hear the final mix if they like. We're happy that people like it and we're really happy and surprised that people are reacting to all different songs and there isn't just one song that people are reacting to."

You don't seem annoyed – neither about the fact that you had to cancel your London show because of the Icelandic volcano ash.

"Well, people will know the songs when we get there, so that's a positive thing. But we were really disappointed to miss the show in London. Last time we were there in 2008 we played the Camden Electric Ballroom and we had this new band no-one had heard of called *(laughs)* The Big Pink opening for us. We were worried that we would have to cancel



this whole European tour, but we got a flight to Italy and now we're on a coach to Berlin trying to get there for the gig."

Have you seen the recent footage of Robbie Furze from The Big Pink punching a heckler during a gig in Atlanta? You've got a certain sort of rep – do you have to deal with things like that?

"Unfortunately, there has been violence at some of our gigs in the past. We had one guy who tried to cop a feel and got a microphone smashed against his skull so hard that he was bleeding all over the

place. He wanted to sue us and we had to point out that we would countersue for indecent assault and he dropped it. He was one 45-year-old guy standing stock still right down at the front while everyone else was having a really good time. And then he just reached out and tried to fuck with her..."

There's a big club sound to new single 'Celestica'. How often do you and Alice go out clubbing?
"We've never been to a club once in our

lives. The closest we've been is standing outside selling drugs to people going in. So when you say big room dance, we don't hear that. We're focused on the sadness in the song. We developed the song over a house loop, but we could have easily developed it over a rock loop. It's not about the house music, but it's about the emotion on top of the loop."

WHAT'S IN A NAME?

How do Crystal Castles come up with their snappy titles?

Wonder why Ethan and Alice have imaginatively named both their albums 'Crystal Castles'? Wonder no more. Ethan: "If you're talking about kindred spirits we'd say Suicide. We've never met them but the idea to have two self-titled albums comes from them. They're amazing." So there you go.

Some people will find it surprising to find out that you got Jonsi from Sigur Rós on the album – what's the story?

"We walked offstage at a show two years ago and he was waiting for us – I was starstruck. He told us that Crystal Castles were one of the only bands that he listened to on tour and we told him that Sigur Rós were one of the only bands that we listened to on tour. We decided that we had to do something together, and the easiest thing to do seeing as we were both on tour would be that I would sample whatever I wanted by them and then I would remix a song for them. So that's how

'Year Of Silence' came about."

People use Sigur Rós as birthing music. What would you use?

"I'd have some PiL playing! We just met Johnny Rotten actually. I asked him to spit on me and he obliged."

Turn to page 39 to see NME's review of the band's new album

BIFFY CLYRO / BUBBLES

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VERSUS

PETER ROBINSON VS LUKE STEELE

The Empire Of The Sun singer is readying his hats and alter ego for the festivals



FYI

• Blue shoes and blue shorts: the phone interview attire of a madman

• What sort of berk asks LUKE STEELE to autograph their breasts?

• Padlock the dressing-up box: Luke says there won't be another Empire Of The Sun album for ages

Hello, Luke!

Luke's Australian label representative: "You can start the questions now."

Thanks.

"Luke: We can start now, Peter!"

This is a bit confusing.

Where are you?

"I'm in western Australia."

It's the NME festival issue!

You're doing some festivals! For the benefit of readers yet to experience Empire Of The Sun live, what is it that you do?

"It's a show like no other. It crosses theatre, dance music, elation... There are a lot of different characters from childhood memory."

Usually at festivals a band doesn't even get changed, let alone put on make-up, before they go onstage. Will you differ?

"Well yeah - and we've got DANCING GIRLS! That's always good for a band."

There's often a lot of headgear involved. Is this mandatory for an EOTS festival appearance?

"Definitely - at a festival it can add another two feet to you."

Is it easier performing to people who are off their tits?

"It's funny, Pete, but since the first day I've ever performed I've never really realised the crowd... Hey, I don't know if this is a dumb thing to say in an interview, but I'm so insular from the moment I hit the stage but it's pretty much the whole thing of giving it my all and... Yeah."

Do you investigate the crowd when you're at a festival?

"I always used to like to go in the crowd but now it's a bit of a problem. I've become too famous! It's weird! Well, in Australia anyway. I go into the crowd and before you know it there's girls pulling their tops down going, 'Sign this one! And the second one!'. And it's like, 'What am I supposed to do here?'"

True or false: Glastonbury will be quite good.

"It's so important to be on it! It's the Big Mac of festivals."

Brilliant. Now the last time we spoke, Luke, was when you were promoting the last Sleepy



Jackson album. During the interview you kept pretending to be someone called Luke Blonde. Do you recall this?

"(Guffaws) I was thinking about that when I knew I was doing this today. And I was thinking to myself, 'Wow, it's weird that Luke Blonde was in the same hotel as me at the same time!'"

I've got the interview in front of me now. It still makes no sense. This time round, as an Empire Of The Sun member, your phone interview 'thing' is that you do them in full costume. What are you wearing now?

"I'm wearing bright blue shoes and bright blue long shorts and a black T-shirt and a bunch of bling. And..."

And...

"And..."

The three-second delay on the phone line isn't helping this interview's jaunty vibe, Luke. In fact the only thing that could make this interview any more disjointed would be if you said "I'm going to get Luke now" then reappeared pretending to be someone else.

"Hang on a second."

Oh God.

"[Ten seconds pass] Hello, this is "Luke!"

How have you been?

"Yeah, pretty good..."

Will you be touring with EOTS?

"Yeah."

I think, fortunately for all three of us, our time is up.

"Thanks for the chat!"

THIS WEEK'S TOP 20

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NEW TO THE PLAYLIST

- MYSTERY JETS 'Flash A Hungry Smile'
- CRYSTAL CASTLES 'Celestica'
- A PLACE TO BURY STRANGERS 'Ego Death'
- LIARS 'The Overachievers'
- CHAPEL CLUB 'Five Trees'

- | | | |
|----|-----|---|
| 1 | 1 | PLAN B
'SHE SAID'
ARCADE FIRE |
| 2 | 2 | TINIE TEMPAH
'PASS OUT'
RCA |
| 3 | 3 | KATE NASH
'OO-WAH-BOO'
PUMA |
| 4 | 4 | FLORENCE + THE MACHINE
'DOGS DAYS ARE OVER'
Nonesuch |
| 5 | 6 | MUMFORD & SONS
'THE CAYE'
Nonesuch |
| 6 | 5 | PAUL WELTER
'NO TEARS TO CRY'
'WAKE UP THE NATION'
SOLAR |
| 7 | 8 | DARWIN DEEZ
'RADAR DETECTOR'
Lucky Nutter |
| 8 | 9 | THE XX
'CRYSTALISED'
Virgin EMI |
| 9 | 28 | BAND OF HORSES
'COMPLIMENTS'
Sub Pop |
| 10 | 36 | CARIDOU
'OBESSA'
New Line |
| 11 | 12 | MUSKO
'WOO BOOST'
Farrington Music |
| 12 | 14 | AUDIO BULLYS
'ONLY MAN'
Looney Tunes |
| 13 | 11 | LCD SOUNDSYSTEM
'DRUNK GIRLS'
Polygram |
| 14 | 13 | VILLAGERS
'BECOMING A JACKAL'
Barnes |
| 15 | 16 | GORILLAZ
'STYLO'
V2 |
| 16 | 19 | GIGGS FT BOB
'DON'T GO THERE'
Atlantic |
| 17 | 10 | MGMT
'FLASH DELIRIUM'
L.A. No. 9 |
| 18 | NEW | LISIE
'IN SLEEP'
L.A. No. 9 |
| 19 | 22 | DELPHIC
'HALCYON'
Rough Trade |
| 20 | 21 | THE DRUMS
'BEST FRIEND'
New Line |

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TALKING
HEADS

BANNED OR NOT, MEPH WILL BE THE DRUG OF THE SUMMER

Despite its recent classification as a Class B drug, mephedrone is still set to define this year's festival fun more than any other drug, says NME's Sam Wolfson



Now is the time to make any last minute orders! If you would like to make any large orders then please contact us for our best prices." That was the message sent out by online stockist Happy Plant Shop to all their customers a few days before mephedrone was banned in Britain.

These "large orders" were presumably for folk who wanted to buy more than the 10g bags already advertised. Basically, bulk buyers who intended to stockpile the drug so they had a large supply once it became illegal. Enough to last them through the festival season.

You see, what the government and police don't seem to realise is that this 'drone hoarding' is creating a new type of drug dealer. People, like mates of yours, perhaps, who would have previously never engaged in the dangerous pastime of selling drugs, have taken advantage of how easy it was to get hold of large amounts of mephedrone wholesale. So at this year's festivals, as well as the usual dodgy types who buy a ticket simply to sell drugs, there will be many small-scale meph dealers who bought in bulk off the internet and are trying to make a bit of extra cash off their mates. One student at Bristol University told me, "I've never dealt before, but just after they announced the ban I bought 50g to sell on at festivals and make a killing. It should cover the cost of my Glastonbury and Bestival tickets and then some."

While you'd have to be blind, deaf and stupid to think that festivals

weren't exactly tough places to get hold of illegal substances, the result is that mephedrone is likely to considerably intensify on-site drug trades. No other drug in recent memory has been able to boast such a widespread army of loyal franchisers.

Most likely, this is going to mean more searches at the gates, more arrests and longer queues at the cubicles. Great. T In The Park chiefs talked tough when I dropped them a line, making clear that: "As a Class B substance, the use and dealing of mephedrone will become a matter for our police team on site."

For those less willing to be on the wrong side of Scottish coppers, there's already a new generation of legal highs that are making their way to the UK's green fields. MDAI, which replicates the effects of MDMA, is currently an uncontrolled substance in the UK – who knows for how long, though – and some mephedrone dealers have already started selling it.

Just because legislation has changed, it doesn't mean that the war is over. There is plenty of mephedrone still in circulation and it will most likely be months before the 'drone that was bought legally will, ahem, "pass through" the system. With hundreds of small-scale dealers selling mephedrone at the festivals, not to mention the rise of MDAI and other legal highs, it seems that the clashes over this new generation of drugs are far from over. Rather it's the battlefield that could be about to change, from the internet to the campsites.

"No other drug has been able to boast such an army of loyal franchisers"

TALKING
HEADS

MY MEMORIES OF HIP-HOP'S SMOOTHEST GANGSTER

Last Monday (April 19), Guru, rapper with Gang Starr, died of cancer. Fan and friend Mark Ronson explains why he thinks he should be fêted



When I first started DJing in the mid-'90s, Gang Starr had this record out, 'DWYCK'. That anthem was *the* New York anthem, and it stayed the New York anthem for about six years. I remember one of the first rap celebrities I ever saw was Guru, and

it was just insane. I'd play a lot of good old soul music and he was definitely into that. He'd come up to me during the course of the night and he'd always come back when I was DJing. Then when I started to make a bit more of a name for myself he was making 'Jazzmatazz, Volume 2: The New Reality', and before it came out they wanted to make a mixtape sampler for it. They asked me to do it, and I was really pretty honoured.

I needed him to rap over this instrumental that I wanted to put in, and he kept planning to come to the studio but never made it. Then it was like, 'The mixtape has to be done!', and he called me and was like, 'I can't come! My wife's just gone into labour!' I was like, 'Fuck, I've blown my chance, I really wanted to have Guru on this mixtape and it's not gonna happen!' Anyway, I woke up the next morning and he had left this three-minute-long freestyle on my answer machine. He was like, "What

up Mark, it's Guru. I just had a little girl, so excited... So anyway, I remembered you needed that rap, so here goes..." And he laid down one of my favourite raps of his, from a Gang Starr song called 'Ex Girl To Next Girl'. It was so cool that he'd just had a baby girl and then he went and did that!



Guru just had this amazing smooth delivery and this rough, whiskey-weathered voice. It sounded so cool. He pulled it off. He was like the fucking smooth gangster jazz cat over DJ Premier's brilliant beats. And he just had all these rhymes, like when he said, "*Thelonius Monk a melodious thunk*" in 'Jazz Thing' – he *sounded* like a thug.

I remember the first time I heard 'Words I Manifest' was the first time I'd ever heard a jazz sample like that. A real, true, weirdo 'A Night In Tunisia' sample and I was just like, 'What the fuck is that?' It was just a great era. At around the same time Spike Lee did that movie *Mo' Better Blues*, and I just remember being in New York and that really was the sound of it.

It's kind of a shame, though – I realised when I read that he'd died that I hadn't seen Guru properly in 12 years, which is quite weird because I used to see him pretty regularly. I was sad because I was a fan. I'm still sad. He was one half of my favourite rap group of all time.

RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

Edited by Jaimie Hodgson



ABOUT
TO
BREAK

CULTS

From blogland mystery to sculptors of the new lo-fi pop frontier...

Boyfriend-girlfriend duo Cults are tucked away at the back of Veselka, a Ukrainian diner near their apartment in Manhattan's East Village. A young, blonde waitress approaches the table after spotting the tape recorder before them. "Who are you?" she asks. The couple sheepishly mention their band's name. "Oh, I know you guys!" she enthuses. "You have an awesome song." She's referring to the blogger-rhapsodised 'Go Outside', their Langley School-meets-Jackson 5 single, which, alongside Summer Camp and Twin Sister, is forging a wholesome-but-haunting new lo-fi pop territory, buoyed by '60s melodies, bodged'n'bleary production sonics, and the liberal use of glockenspiels. "Really?" asks guitarist/co-vocalist/songwriter Brian Oblivion (not a birth name, surprisingly, but nod to the *Videodrome* character). "You're the first person to say that!"

It makes sense: Cults have barely *been a band* yet. The duo – the other half being singer/lyricist Madeline Follin – met about seven months ago in San Diego, when Brian was tour-managing

her brother's group, The Willowz. The couple started making music together after moving to NYC for film school, releasing a free, three-song EP on cults.bandcamp.com, but idly forgetting to even add their names.

The reception was so feverish that Blogland leviathan *Gorilla Vs Bear* formed a label just to put out their debut seven-inch. It sold out before they'd even pressed it up. Still, Cults are taking their time finding a permanent home for their music, despite numerous offers. "We'd rather stick to our three good songs than rush to pad them out with lesser tracks," says Brian. They're adding a fourth to their repertoire with the upcoming single 'Oh My God', "a pop jam about people who try to impose restrictions on you," explains Brian.

They've now expanded to a four-piece for their first 'proper band gig' supporting *Radar*-touted Sleigh Bells in a few weeks. Still, the couple aren't letting the rock'n'roll dream run away with things, just yet. "The Morning Benders asked us to play too," Madeline, says, curling her lip. "But we're going to be at my uncle's wedding that weekend." *Nisha Gopalan*

NEED TO KNOW

- Brian and Madeline first met when he snuck her into a 21-plus venue in San Diego
- A certain – shall remain nameless – chart-topping UK pop star is trying to sign them to her new record label
- Brian and Madeline's 'song' is 'You Don't Own Me' by Leslie Gore



Hole

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RINGING ENDORSEMENT

MIA signs Sleigh Bells to her NEET collective

"SLEIGHBELLLLLLLLLL SIGNS TO NEEEEEEEEEEEEET," came the tweet from one Maya Arulpragasam (@M.L.A.) at 3.47 one morning last week. The announcement of the acquisition of *Radar* faves Sleigh Bells to the star's NEET imprint is big news for the band, who will release their full-length debut 'Treats' this summer (UK label deal TBC). "I think we are attracted to a lot of the same things," says guitarist Derek E Miller of the MIA connection. "Rhythm, odd vocal phrasings, low-end, creative approaches to what is essentially pop music," Miller continues. "We like to think we are humble and hard-working, as is she." Maya made the first move last September, and was "upfront" about wanting to work with the band.

They hit it off so well that she invited Miller to produce a track on her forthcoming album, but he is quick to quash the idea of a returned favour. "The studio was off limits. No-one in, no-one out. Just Alexis [Krauss, vocals], Shane Stoneback [engineer] and myself."

When *NME* exclusively spoke to Maya about the signing, her mood of anticipation seemed high. "Their album is amazing – it's so simple, I just love it,"

she said. "It's the epitome of how kids are feeling in America. So much energy with nothing to do. Everyone wants you to be an apathetic consumer over there. It's cool to have some weird discomfort going on. I want Sleigh Bells to represent the whole DIY thing in America, which needs to be encouraged because everything is owned by Live Nation and Ticketmaster, you know what I mean? They have the power to just play parking lots and get people really excited and thinking about that gets me really excited."

Since starting her own label in 2008 (NEET stands for 'Not in Education, Employment, Training'), Maya's been busy scouting anything that takes her fancy. So far, releases have included the likes of Rye Rye and DJ Blaqstarr.

But alongside the NYC duo, she's also recently signed up Monterrey, Mexico-born photographer and visual-artist Jaime Martinez, establishing the imprint as more of a multimedia collective than a record label *per se*. She brings the whole newly bolstered clique together for the first time with two 'all-dayer' festival bills at New York and Los Angeles' Hardfests this July (see *Hardfest.com* for details).

The Buzz

The rundown of artists, scenes and clubs breaking forth from the underground this week



WALLS

Think Panda Bear collaborating with Krautrock stalwart Hans-Joachim Roedelius, or Fuck Buttons with more emphasis on the foreplay. Walls are a bit of a *Radar* supergroup. Banjo Or Freakout's Alessio Natalizia and Allez Allez's Sam Willis met last year when the latter remixed the former. Three weeks in a Hackney bedroom studio later and Walls had a debut album that was snapped up by Cologne emoto-techno powerhouse Kompakt. Their hazy jams have the invisible propulsion of techno. "We want to simulate that MDMA feeling when your feet aren't touching the ground," Sam told *NME*.



Oliver Sim from *The xx's* favourite new act

"James Blake is the one artist emerging from the UK all three of us are most excited about. He makes electronic bass music, and has recently started singing over the top of his productions. He has an amazing voice."

RADAR GLOSSARY
This week's impenetrable muso slang decoded

POWER-VIOLENCE
The recently revived extreme hardcore sound is, fittingly, the most aggression-fuelled sub-genre of the punk underground.

Bands such as Leeds' Mob Rules and Ireland's Crowd Control are spearheading the terror in these isles.



RAMESESSES

Imagine Chris Martin, Joss Stone and Matt Bellamy's faces all bludgeoned into a bloody pulp by the almighty hammer of Thor, the Norse thunder God. Got that? Great. Because that's what Ramesses want. The explosion of UK 'true doom' metal with these lot at the forefront has the south coast looking decidedly murky.



A CLUB CALLED RHONDA

The definitive LA good-times soirée right now. If you hadn't guessed, it's what promoters term a 'polysexual' crowd. The likes of Acid Girls and Lolboys – yup, you heard, Lolboys – kick out sunny, lusty disco-house with many-a-legendary guest to baying throngs of model/actor/bus boys and girls on Sunset Boulevard every month.



TWIN SISTER

Rip the white earphones out of any plaid-soldier in Brooklyn right now and they'll be listening to this lot. Twin Sister sound like they've been keeping their ears pricked at all the Gang Gang structure-shirking mentalism in NYC recently. But that's only a minor distraction from their mission to be the next Beach House success story.



SLASHER DISCO

It may sound like the theme of a birthday party an annoying friend insists you attend, but slasher disco is the latest sound to emerge from Chicago. Pioneered by Gatekeeper, with Nutsclub and White Car in tow, the malaevolent synth stabs and omni-present slasher movie samples have been turning the Windy City bloody.

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THE SUMMER OF DISCONTENT

*Self-confessed festival sceptics, **The Dead Weather**'s dirty garage-rock really shouldn't work in the open air. But, after witnessing them lay waste to Coachella, and with an anti-internet fervour still stoking Jack White's ire, **Hardeep Phull** argues that it does. Brilliantly...*

The Dead Weather,
Coachella Festival,
17 April 2010

Anything could happen. It doesn't feel contrived and then written on paper and then performed to a script. We're moving away from even having setlists. It feels like we're doing it the right way and we can really see that in the faces of the crowds we play to – because crowds can smell a script."

Of course, it's an idea that White has attempted to employ in every band he's been part of during the last 10 years and it's produced a succession of classic festival sets – the kind that at least twice as many people claim to have seen than were actually there. The White Stripes at SXSW in 2001 or Glastonbury 2005; the Raconteurs at T In The Park in 2008; The Dead Weather's surprise appearance on the Park Stage at Glastonbury last year; these are just a few examples of how a Jack White appearance has become

the fulcrum of any big festival. And if The Dead Weather's current form is even the slightest indication, a just-announced Saturday slot at Glastonbury 2010 will see them add to that list. If they had it their own way, though, you might not be seeing them at all.

"I've never liked festivals to be honest," explains singer Alison Mosshart, bluntly. "I always feel like we're playing a replica of our real show and that by playing a festival, we're trying to convince everybody to come to a club show. I did love playing Glastonbury last year though – that was one of the best festival experiences

I've ever had. But it's a weird feeling when it's light outside and you can see every colour under the sun. It's too jolly! It doesn't make sense for a band like us."

"As a musician, it never feels right to play electric music during the day," adds White. "It's like having light bulbs outside or something. It feels better at night, or in a tent."

In a certain respect, it's understandable that a band that plays such dark, unsettling music and who dress as though they're always looking for a funeral to crash would be wary of the festival circuit's fun-in-the-sun atmosphere. Coachella in particular proves to be a practical problem. As *NME* holds court with the quartet in a swish desert resort and hotel – which is also housing LCD Soundsystem for the weekend – White, Mosshart, bassist 'Little' Jack Lawrence and guitarist Dean Fertita all sup French Martinis (the official band drink) to take the edge off the intense daytime heat and strive to stay indoors to save punishment on their pale complexions. It sure is hard to look cool or comfortable in these conditions, but they should consider it a necessary evil because these bigger stages are perfect settings for The Dead Weather to showcase their new album, *'Sea Of Cowards'*.

"It's a title that's directed towards the internet," explains White, whose hatred for the web is now verging on living martyrdom. "I think people don't realise that now they have the power to write something the world can read, there's a responsibility that comes with it. If you're going to spit venom left and right, you shouldn't be a coward about it – like using fake internet or screen names. Or those avatars you can use instead of a picture of yourself. It appears to give people the ability to do whatever they want."

It's an annoyance that White and the rest of the band appeared to have channelled directly into *'Sea Of Cowards'*. It's the intense, hulking beefcake to *'Horehound'*'s unsteady, nine-stone weakling and given that their debut is less than a year old, it's staggering to hear how far they've come in such a short space of time. Although recording was broken up into intermittent periods from autumn to mid-winter, the band estimate that it took just three weeks of actual studio time to get *'Sea Of Cowards'* finished. It's a haste that works heavily in their favour, as it captures The Dead Weather in their dynamic, road-hardened form. White's drumming is not simply just about brute force this time out – it has a verve and a swing that's closely locked in with Lawrence's bass grooves to create the album's heaving heartbeat. Fertita has learned how to get a wider range of sounds from his guitar and yet still make each one resemble an instrument of medieval torture. Mosshart, meanwhile, finds herself sharing more vocal duties with White, but although that division of singing labour produces an added power to the band, there's no doubt that it's the former who's still the focal point. Her feral, sexually charged shrieks and sleazy lyrical bent are fast becoming one of the group's most valuable and exciting characteristics. "I listen to what everyone is playing – I'm inspired by it and then leads me on to produce words," she explains. "Sometimes I don't even know what I'm singing about – it becomes subconscious. I think writing that way in The Dead Weather has helped me tap into the darker sides of myself that I didn't know were there."

"Being in the Dead Weather is an intense experience – through writing, recording and playing," agrees White. "Some of the songs on the record, such as *'No Horse'*, are just the demos. We knew they couldn't be bettered, so we just left them as they were because they capture a moment of energy. I think it's a big mistake to spend too long on a record, fixing things that don't need to be fixed. It spoils the energy of the original performance. You have to make a decision at some point that a song isn't going to get any better. You do just enough to get to tape and don't take it any further. Otherwise it just ends up being plastic."

"When you listen to albums that take six months or a year to fine tune with Pro Tools and that people spend days perfecting, you'll never think – 'that sounds like a moment'," adds Lawrence. His softly spoken voice bears an uncanny similarity to that of Mike Myers' sidekick Garth Algar in the *Wayne's World* movies, but he still manages to make his point with a similar passion to that of his bandmates.

"You can hear when things have been over-thought, and it never produces that level of excitement that music has the potential to reach."

Fertita, meanwhile, is the dark horse of the band; he says virtually nothing for the entire interview but his main contribution to the discussion is easily the most succinct: "Capture the performance, don't construct it."

For all their talk of being spontaneous, The Dead Weather are actually a vital part of a much larger and far more regimented operation at White's Third Man studio and record label complex. Based in Nashville, TN and launched in March 2009 (The Dead Weather made their first public performances at the same time), it originally had more that whiff of 'vanity-project' lingering around it, but despite the operation's main emphasis being on limited runs of custom-made vinyl, it is now not only a Mecca for wax fetishists but also a legitimately profitable business. More importantly, it proves once again that music fans aren't all racing towards digital-based disposability as is frequently trumpeted. "It's become more than just my pet project very quickly," adds White, not so much with pride but with bemusement at just how successful his endeavour has been up to now. "We were in the black in six



On the Saturday night of Coachella 2010, there's something truly unholy happening in the far corner of the site. Lights are flashing intensely, there's an unbinged swarm of vicious noise swirling around and a sinister-looking woman is lurching aggressively over the lip of the festival's second stage as though she's trying to pick a fight with someone in the front row. Even at its most sedate, a Dead Weather live show is one filled with menace and volatility, but watching them in the dead of the desert night is downright creepy. For the rest of the weekend, anyone who talks about witnessing this performance does so with a mixture of admiration and intimidation.

"When we play live, we put out this vibe that this is teetering on disaster and yet it's also teetering on something brilliant," explains Jack White in the hours leading up to their slot. "It's right in the middle."

Clockwise from top right: The Dead Weather hang out on their tourbus – careful, Jack, you'll have someone's eye out with those shoes; in the desert near Coachella (l-r: Jack Lawrence, Alison Mosshart, Dead Fertita, Jack White); Jack and Alison share a tender moment; Dean lays down some grooves; group hug, Iron Maiden-style



"We're moving away from having setlists, because crowds can smell a script"
JACK WHITE

months. It pays for itself already and it's all because of the interest in vinyl. It seems to be creating that fan loyalty that the best labels have historically had."

'Sea Of Cowards' will definitely solidify that bond, as it's easily the strongest album yet to be released on the label. But it's also a record that administers a double poke in the eye for the music industry due to that super-quick turnaround. Take, by way of comparison, an album such as MGM's 'Congratulations'. As fascinating as the Brooklyn band's second album is, the story was told before anyone had even heard it. By contrast Jack – one of the world's biggest rock stars – manages to retain that feeling of excitement associated with a new record release simply by getting a move on. When he wants to record a Dead Weather album, or produce his wife Karen Elson's debut, or even work on some Wanda Jackson material, he's in and out of the studio quicker than it takes most bands

to divvy up the shelves in the studio fridge. It seems certain that the next White Stripes album will follow a similar pattern too – whenever White actually finds a few minutes to work on it. "There will be another White Stripes record, it just might take me some time to get around to it," he promises. "Meg's used to that though. I was in three bands when we started The White Stripes, so this is nothing new."

In Jack White's war against the internet, The White Stripes will almost certainly be his most effective form of attack, but, in the meantime, there are many smaller battles to be fought. And you'd better believe that he's already winning a lot of them. "Today is Record Store Day in America and to celebrate, the other two members of The Raconteurs [Brendan Benson and Patrick Keeler] are playing a show at Third Man which is being recorded to eight-track. Whoever attends the show will get a vinyl recording of it three weeks later. I just got off the phone with the store manager before



doing this interview; we had about 1,000 people down there. It's like a mob scene! People might call it retro, but I'm pretty sure the fans that turned up weren't dressed in 1890s garb, arriving in steam powered engines. They're just people who want new music and want to be involved in what's happening, which you don't get in the digital realm. That's how I wanted to do it when I was a fan – I always wanted to be a part of that band in my head. It's a way to build an army." And an army of music is exactly what's needed to have any hope of defeating that ever-growing sea of cowards. On the basis of The Dead Weather's current form this festival season will turn out to be a very successful enlistment period. If you have what it takes, your favourite bands need YOU.

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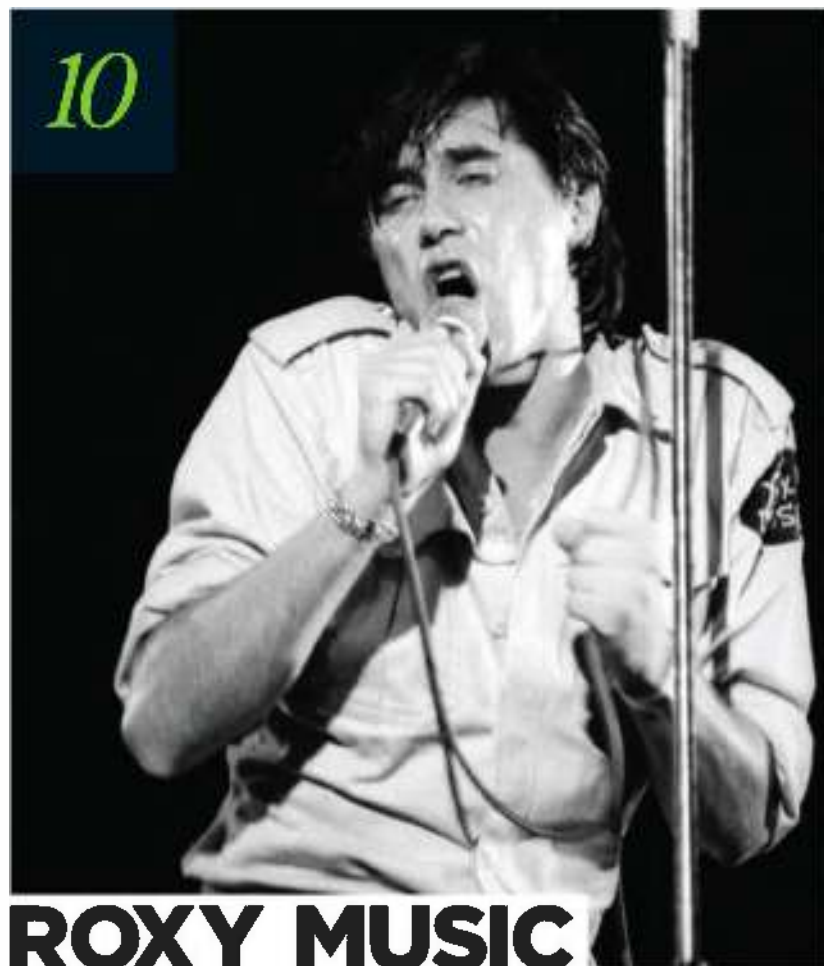
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The 10 comebacks you can't miss this summer

From pop-punks to twee legends, here are the returns worth staying sober(ish) for

10



ROXY MUSIC

OK, so he's a Countryside Alliance-supporting toff – but do set your morals to one side and salute Bryan Ferry's ever-suave art-rockers and their peerless classics this summer

Do you want a rollercoaster? Do you want an airplane ride? Do you want your eyes and ears rogered silly by British art-rock's greatest heroes? The answers to those questions are 'yes', 'yes' and 'yes', by the way, and this is your lucky summer. Roxy Music's first UK shows in five years at Lovebox and Bestival will prove that the slickest, sickest and suavest of the '70s and '80s can still 'Do The Strand' with a knee-weakening dash.

It's nearly four decades since five young men smashed art-school educations into good-time, glitzy riffs and discovered the God particle of art-rock in the form of 'Virginia Plain'. Bryan Ferry, Elvis-snarling along a knife edge between dandyism and machismo, and the coolly alien Brian Eno found the perfect creative tension between the exuberance and soul of rock'n'roll and twisted experimentalism.

Eno departed after two albums, but if anyone tells you that's when Roxy stopped being good, slap them. Later schmoozing into disco and soul, they became a very different band, but no less fabulous, from 1974's iconic 'Country Life' to the super-gloss of 1982's 'Avalon'. Oh, and songs like 'Love Is The Drug', 'Street Life' and 'More Than This'. Only some of the best singles ever, that's what. No matter how many M&S ads Ferry does, no matter how many duff corporock white elephants Eno produces (or how much MGMT take the piss), they can't tarnish Roxy. And though Eno's not playing, and rumours of new material have fizzled out, when that nervy jangle and Ferry's yowling croon of "Make me a deal, and make it straight" rings out, there'll be no room for regrets in your overstuffed head. **EM**

Playing at Lovebox & Bestival



BLINK-182

Blink-182? One of the highlights of the summer? Here's Dev Hynes, aka *Lightspeed Champion*, to explain why...

Blink-182 are headlining Reading this year, we hear you're a bit of a fan...

"I used to listen to them loads. It was just fun and the melodies are always so catchy – they have a good feeling to them. 'Dude Ranch', 'Encina Of The State' and 'Take Off Your Pants And Jacket'; I know all those albums inside out."

Do you feel they're still relevant or exciting now?

"I feel like they're definitely

generational. I think everyone my age definitely remembers those albums; they were so huge, they were everywhere, you just had to like it. But there are certain bands that kids will always love, I guess – in the same way that Green Day fans always seem to be 15, for 15 years they don't seem to have changed or aged at all, it's that kinda thing. In terms of popularising that ilk of punk music, after Green Day, they're the one band that matter."

Playing at Reading



THE CORAL

With a trimmed-down line-up and a new album, James Skelly and co are more vital than they've been for years

I really love the way we've done the harmonics this time," says James Skelly of The Coral's new album 'Butterfly House'. He's been taking inspiration from the West Coast of America – rather than the UK – this time round, because, "songs like America's 'Ventura Highway' just sound massive, don't they?!" As usual, Skelly's gift for the reporgage of the strange and surreal is ever-present, and he describes the album as "a scrapbook" of his thoughts. "I gather information all the time," he explains. "We've got a song called 'Coney Island' and it's our journey up to now. I was just there for a day, but when I think back it makes me feel good inside. And 'North Parade' is about us going to the Isle Of Wight and this weird old museum. There was this picture of a stranger looking out at the cove – even he got on the album!" **MW**

Playing at T In The Park, Oxygen & Latitude



GUNS N'ROSES EMINEM

When heavyweights as muscular and as legendary as these dudes return, to miss seeing them would be criminal

There are different ways of being unmissable. However rollicking and really-quite-punk-rock-you-know Mumford & Sons might prove to be this summer, their kind of unmissability just can't hope to recreate the totally essential festival spectacle promised by the return of two great American dreadnoughts, Guns N' Roses and Eminem.

Some of this awe-commanding might is to do with money. When *eminem.com* announced recently that he had scrapped 'Relapse 2' in favour of a brand shiny new set called 'Recovery', a breathless footnote calmly pointed out that Marshall Mathers has now sold 78million records, 78million! GN'R have shifted roomillion. That buys a lot of razzmatazz.

Of course, it's not *all* about cold hard capital – being the biggest and costliest shows doesn't mean that they're necessarily going to be the *best* ones. Part of the thrill of GN'R at Reading And Leeds, and Em at T and Oxegen, will be the level to which the stakes are raised. The furthest out on a limb most indie bands will go to try to conjure a sense of occasion is by bringing out a member of an equally mid-range indie band to duet together on a lacklustre cover version, or wearing a Batman outfit, or both. The fact that Axl Rose and Marshall Mathers' performances could be car crashes is going to be a huge part of the thrill.

Witness the last time Axl brought GN'R to the festival, back in 2002. Operating on their own wonderfully skewed logic, they deigned only to play

at the Leeds site. These were the days when guitarist Buckethead was still in the ranks, and 'Chinese Democracy' was still a mysterious unknown quantity, as it turns out, years away.

They nearly incited a riot and scuppered the festival's licence by coming onstage after they were due to have left (almost three hours' late). Even songs such as 'Paradise City' and 'Sweet Child O'Mine' only managed an equal billing to the spectacle of having Axl up close, snaking about and spoiling for a fight, responding to cries for Slash with, "You wanna know where Slash is? Slash is in my ass!"



Covering the show as an *NME.COM* rookie I innocently enough commented on his basket-weave (I might have also said he was "big as a house"). Days later on a London stage, your correspondent was called out as a "pussy who owes me rent for living in my ass for so long", and was plagued by threats on websites from GN'R fans who said they would cut me up if I ever stepped on American soil.

Times are stranger now – 'Chinese Democracy' exists, I've been to the United States and Slash is working with T'ergie. But I wouldn't miss the rematch for the world.

Eminem's return to UK soil after five years for T, plus Oxegen in Ireland, promises to be just as incendiary. The Em shows of yore in his ultraviolent heyday, at Reading and Leeds and on the fabled Up In Smoke and Anger Management tours, broke dramatically with live hip-hop's keep-it-real tradition by being big, blazing theatrical slasher productions.

His skills at spitting are not in doubt, yet there's still the potential for disaster – his tentative shows last year (including a historic hook-up with Jay-Z at the DJ Hero launch in L.A.) saw a wired-seeming Em looking unsure of himself. There's also the question of what the stage set's actually going to be like. A 37-year-old man is hardly going to craze around a stage in a Jason mask or simulate killing his ex again, is he? But hell, even if Eminem and Axl just turn up and stare at the crowd for two hours, just the return of these giants is reason enough to get pretty excited.

The Libertines might attract the love and the headlines this year, but they're too close to home, too approachable, and frankly too skint to really over-awe in the way we need. Big isn't always beautiful, but it sure is when it's in a field. Ostentation is a dying art, and going to a festival should be like going to the circus. In that sense, Em and GN'R will be the summer's most unmissable performances. **DM**

Playing at Reading and Leeds (GN'R), T and Oxegen (Eminem)

WHY I CAN'T WAIT FOR GUNS N'ROSES

by Simon Neil



So, when did you first hear Guns N' Roses?

"Guns N' Roses were my first love. I remember seeing one of their videos on MTV or something and being blown away by it, just thinking that it was the greatest thing I'd ever seen. They seemed liked aliens to me. When you're 10 or 11 years old and you live on the West coast of Scotland, you would never see people like that around anywhere. Never mind making music in that area. It was like another world from where I was living."

Best GN'R track?

"'Civil War'. One of my favourite songs of all time, could listen to it all day long. I love the way it develops and progresses through the song, it's almost prog, which GN'R don't often get labelled, and it's guaranteed to get any party started. Only Axl Rose could start a song with a whistling intro! I think I'm the only person in the world that still rates Axl Rose. He's the only person that could spend 50 million dollars of a record label's money. That's something brilliant in my eyes."

WHY I CAN'T WAIT FOR EMINEM

by Timie Tempah



Are you looking forward to festival season, Timie?

"Yeah man, Everyone seems to be going especially crazy for T in The Park this year, so I can't wait to play there. Eminem's headlining, and he's one of my idols: somebody I look up to, and have done for a long time."

After all the speculation in recent years, do you think Eminem's still 'got it'?

"I've been hearing a lot of controversy, a lot of people being sceptical, saying he's past it, recently. But his back catalogue's so extensive that before you know it his two-hour set will be done, and everyone will be gutted he isn't performing for longer."

Are you gonna seek him out backstage?

"I think I'm doing two festivals that day, so I don't know which one I'm gonna end up staying at – hopefully T in The Park, because I'll be gutted if I miss that. Hopefully, I'll get to meet him backstage after the show, too."

BELLE AND SEBASTIAN

Stuart Murdoch's cult heroes headlining Latitude? A match made in indie heaven, surely...

It's been four years since we heard from our sunshine-worshiped indie band. Back in 2006, they were at the peak of their popularity, scoring their highest-charting UK album with 'The Life Pursuit' and embarking on a sold-out world tour which included an evening at The Hollywood Bowl in L.A.

It was clear then that the Scottish outfit had left behind their enigmatic early days, when they turned down interviews, dodged cameras and played rarely. This summer, though, it would seem they've remembered that sometimes less is more.

It would seem that absence has once more made the hairsdye-toting heart grow fonder. After all that time away, the group's comeback at Latitude is hugely anticipated, way beyond just the hardcore of their feverishly devoted



fanbase. No surprise – their hiatus has given B&S all the attributes that make a classic headliner. As well as premiering their new album, they have such a bountiful back catalogue (who can argue with 'I'm A Cuckoo', 'The Boy With The Arab Strap' and 'Funny Little Frog?'), there are bound to also be a few surprises thrown in. And they

know how to make the best of a bad situation – when a deluge of rain greeted their Glastonbury appearance in 2004, they buoyed the crowd by playing an awesome version of The Zombies' 'Time Of The Season'. Such moments are why we've missed them – now you shouldn't. **AW**

Playing at Latitude

WHY I CAN'T WAIT FOR BELLE AND SEBASTIAN

by Gareth
Los Campesinos



So, Belle & Sebastian are headlining Latitude...

"They are indeed. People love saying how big Belle And Sebastian fans we are because we're a mixed-gender band that were always stated as being twee, but I have to admit that I do like them a lot. Stuart Murdoch's lyricism is incredibly verbose and he tells a lot of great stories – I like music where you can drown yourself in the words."

Do you think they'll still be exciting live?

"It could be really special. I think what's in their favour is they were never particularly 'of the moment', they just wrote music a lot of people could connect with. I reckon they'll get a load of second-generation fans coming to see them too."



THE LIBERTINES THE STROKES ARCADE FIRE

Take three of the most influential bands of the past decade, spread them over the UK's top festivals, sit back and enjoy!

Pete Doherty's always liked to think of himself as a bit of a poet. And while a few dodgy couplets about Wolfman and a wardrobe full of painstakingly battered handwritten diaries (sorry, *Books Of Albion*) might not place him among Keats, Milton and Spenser in the history annals quite yet, there really is something more than slightly poetic about how the reformed Libertines fit into this summer's festival schedules.

Even beyond how much their reunion

means to both the four band members and their legions of devotees, The Libs' return to the green fields of Reading And Leeds, by chance, comes not long after that of The Strokes, who headline the Isle Of Wight festival on June 12 then RockNess a day later. Pete is open about the enormous influence 'Is This It' had on The Libertines – who changed their sound to be more Strokes-like after picking up the album and being inspired by the grimy grooves of Julian Casablancas and co.



Along with Arcade Fire's return to headline Reading And Leeds (directly after The Libs), the bookings mark a conjunction of crucial gigs that hold the potential for three of the most influential bands in the world to boldly fanfare their returns and set the agenda for the next decade in UK festivals.

Sure, Julian has said that the initial reason The Strokes decided to play the shows was for the cash – "The offers were so crazy that we had to say yes," he recently confessed with a laugh. But such jovial honesty would have been smothered beneath panic-y spin if the band weren't so confident that they could still own the summer, stoke the fires of their not-so-former glories and remind everyone that festivals aren't just about reforming crinklies and creaky-limbed dance veterans.

Similarly, in The Libertines, Pete particularly has made no bones about a desire to stuff his trilby, with appearance fee notes being a major factor in why he's finally kissed and made up with Carlos. But, again, the spectre of unfinished business raises its head; the band are still undecided as to whether Reading And Leeds will mark the one full stop they never had enough



ink for, or the birth of an entire new Libertines era to blow apart the landfill indie copyists they inspired.

And Arcade Fire? Well. Every time anyone from *NME* has spoken to a member of a UK band, old or new, over the past month about this summer's festivals, a spew of adoration for Win Butler's mob has been forthcoming. They are, without doubt, revered, and rightly make the step-up to headliners this summer as they fling open the church doors of their new album, which is still shrouded in mystery. With Radiohead treading more introspective paths these days, it's this band who have the potential to dominate the 'epic' half of the brains of the nation's music lovers for the next 10 years and beyond. Reading And Leeds should tell us whether they're up to it.

These three bands have never been more crucial this summer. Missing them could be the kind of thing you wouldn't forgive yourself for up until your last breath. Still, Pink's playing Wireless if you can't make any of them... **JF**

Playing at Rockness, Isle Of Wight (Strokes), Reading And Leeds (Libertines, Arcade Fire)



KLAXONS

No, really. They're back. The new album's great, and they're going to make the long wait worthwhile in, ooh, about four months' time when they hit Reading And Leeds

If you told anyone in 2007 that it'd take Klaxons three years to follow their debut record, they'd have been safe in assuming that the band would have been relegated to irrelevance. The speed of the digital trend-clock should have seen them fade to grey as another bunch of strutting erections in leather stole their fans, but three things stopped that happening. First, the endless embracing of movements so temporal they make new rave look like the Hundred Years' War. What are we on now? Fucking chillwave: tedious virgins playing low-grade digital music with less energy than an unmade bed. It's not exactly Britpop, is it? Secondly, Kasabian's Toys R Us gumboot rock aside, no band has had the gumption to step up and own the kids; Arctic Monkeys decided to take an artful step back and MGMT? Well, give it 10 months, when they're having to buy their own blow, and they'll probably be wishing they'd spent three years making *their* record. Thirdly and most importantly, though, Klaxons have made a brilliant second album.

The day after they returned from their LA album sessions, *NME* sat in an east London flat listening to their at-that-point untitled second record with a small number of London drunks and

luminaries. There was a massive sense of relief blowing through the room – they'd done it. People demanded to hear it again and again, picking out their favourite songs, debating what should be the single, marveling at a gamble that had paid off. What they've done with Rick Ross in LA is create a record still confident enough to be the 'heavy' album they've been talking about for two years, but clever enough

band was and, like any good band, playing live defines them – which is great news if you've got a Reading or Leeds ticket up on your fridge. Two years ago they owned the festival, a broken-legged Jamie Reynolds stalking around with his walking stick like Richard III with Joe Daniel of Angular Records on bass. This time they're playing just before their record drops and will be bolstered by ex-Dirty Pretty

Thing Anthony Rossomando on keyboards. It'd be a fool who'd bet against them stealing the headlines from Pete and Carl, because unlike the fairwell dust-off the Libertines are promising, this is the opening of a new chapter for Klaxons.

It's time for people to forget about the wait we've had and remember why we liked this band so much at the start: because they're a bright, inventive group who start trends, not follow them. And because they know how to get fucked up and play exciting shows you'll be talking about for months afterwards. New rave's over, fluoro's not funny any more, all the other groups have packed up and fucked off, but these dudes are still standing and it's quite likely this will be the last time you can see them play in a tent. The wait is finally over. **LG**

Playing at Reading And Leeds

NEW RAVE'S OVER, FLUORO'S NOT FUNNY ANY MORE, BUT THESE DUDES ARE STILL STANDING

to realise that that doesn't mean they have to turn into Burzum. There are still pop songs, but each one is carried with a muscular flush which could not be further from the '80s post-punkisms so many groups are still obsessed with. Instead they've made something which, sonically, is comparable to the metal bands Rick Ross made his name with, but structurally still all Klaxons as the album veers from harmonic pop song to obscurest punk blitzkrieg just as their debut did. It's great, basically.

They've said before that their secret show at Glastonbury 2009 was the moment that reminded them who the



KLAX-ING LYRICAL

NME: It's been a while since you and a festival were as one...

Simon Taylor-Davies: "The time we've spent away has increased our excitement for doing it. It feels like a beginning again. That festival and that tent, there's just something about the energy at Reading And Leeds. Whether or not you're getting results, whether you pass or whether you fail, there's this incredible 17/18-year-old chaotic energy that Reading has. I'm just so looking forward to being in that tent again."

What kind of set can we expect?

"I think we're going to be eager to put as much new stuff in, as well as being aware that people might not have heard the record – I don't know about the release date yet. So yeah, it'll be a mixed bag of old and new."

Is it daunting to come back to such a big slot?

"We've always thrived on the biggest shows. If there's ever been a shadow of doubt for us about anything live, we've always been able to step it up when we've gone on to bigger shows."

Are you a festival person?

"I actually haven't been to a festival we haven't played since 2007, so I still get really excited to play them. I love going to them and seeing bands play."

Are you into this year's line-up?

"We were lucky enough to see Arcade Fire in 2007 – it seemed like we were playing with LCD Soundsystem and Arcade Fire everywhere that summer. Having LCD on our stage will be nice. I'm also really excited about seeing Crystal Castles again. We're really good friends with them and, last summer when they were playing, they'd come on at 3am and drop this dark set that was incredible."

WIN TICKETS

Drop a comment on this page by Friday 11th May to win a pair of tickets to see Klaxons at Reading And Leeds Festival 2010. To be eligible, you must be aged 16 or over, a UK resident, and not have won a pair of tickets to the festival before. The winners will be chosen at random. The prize is a pair of tickets to the festival. The winners will be announced on the NME website. Terms and conditions apply. See www.nme.com for more details.



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THE PENDULUM PHENOMENON

Set foot in a field this summer and you're sure to catch Australian drum'n'bass'n'rock'n'rave titans Pendulum. Matt Wilkinson asks how much bigger they can get

The band IS grandiose. That's the whole point of us," Pendulum's Gareth McGrillen sounds louder than usual, and a tad more incredulous too. Perhaps it's because he's irked at the notion being put forward that his band aren't ready for the big time, that they might fall at the final hurdle. It's not an option, he says, and frontman Rob Swire agrees.

It's 6pm on a Monday and the singer's knackered, having spent all weekend putting the finishing touches to new album 'Immersion' (out this May). He'll fail by roughly 21 hours in his bid – announced on Twitter the previous week – to get it wrapped up and delivered to label bosses by April 18. "Albums are never nice," he grunts. "They're only stressful and exhausting."

Over the course of the next 30 minutes, Swire will try to explain exactly why his band have become such a big deal in the two years since their last album 'In Silico' was released, as well as attempt to work out how it's actually affected him as a person. Like bassist and fellow founder member McGrillen, he'll vehemently deny that Pendulum are – or ever have been – sell-outs, while at the same time *salvating* at the reentering prospect of world domination, should the release of 'Immersion' push the band through the big shiny doors marked 'Superstardom'. "If this was our 'The Fat Of The Land', then I would be completely happy with that," McGrillen declares at one stage, just in case we didn't get it the first time around...

Pendulum in 2010 occupy a curiously irritating position in music. It's undeniable that 'In Silico' took the band straight from the minor leagues to prime-time TV, Radio 1's A-list, the top of the charts and pretty much every festival in Europe last summer. Download – slayed. Glasto – slayed. V – slayed. The list goes on, but those three festivals alone offer about as wide a spread of audience as you can get, and – unless we've missed something – there aren't actually 50,000 metalheads out there who *also* love Brooce'n'Blur and the more mainstream thrills of Staffs and Chelmsford. So what is it about the band that drives such a wide cross-section of people to go quite so bloody mental every time 'Propane Nightmares' comes blasting out at 180dB? And why,

despite of all this, do most people *still* have trouble even recognising Pendulum when they're offstage, let alone naming them?

"Do I like being famous? Not really. No. To be honest, it's not what I want at all," says a moody Swire of his current status. He mainly gets stopped after a big TV showing, such as last year's Glastonbury, and it muthers him. "People seem to know the name Pendulum but they get confused as to who's who. I mean, there's so many fucking photos on Google images where it says 'Rob Swire' and it's a picture of Ben [Mount, MC]. It's unbelievable."

The Prodigy, he says, "did it in the right way with 'The Fat Of The Land', by going global but staying true to their roots and therefore keeping at least *some* personality. Now, says the frontman, it's the time for Pendulum to emulate. "It feels like this is the album that's gonna do that," he says. "But there's always the chance that the label runs off and markets the band wrong. Have they done that before? Tons of times."

He's alluding to the guitar-heavy 'In Silico' (a pun on 'In Utero'), the release of which instigated a juvenile and well-documented split from the underground drum'n'bass scene that bubbled over into public consumption via messageboards such as *Dogs On Acid* (key post from Rob at the time: "I'm glad it was us that got to drive the final stake through its [d'n'b's] stale pig shit heart"). The band are still resolute that they did the right thing by culling the then-potential naysayers and doing away with their initial shards of success. "It was, like, 10,000 people who were pissed off with us," muses Gareth, "which compared to all those who are loving it at present... is fuck all."

But... don't they feel embarrassed to be thought of as the ones who cashed-in their integrity for stardom? Rob doesn't think so. "In fact it really annoys me when people completely misjudge the band and say things like, 'This is just another fucking Linkin Park who sold their soul out to Warners,' and all that shit, which is just so far from the fucking truth. I mean, we do fucking *everything* ourselves. We try and make sure it's as non-commercial as we possibly can."

Later, the singer confirms his 'fuck the past' attitude by trying out musical blasphemy for size and stating – straight-faced – that "we were never in it solely to make drum'n'bass". Er, not quite sure the purists would agree with that, Rob. Elsewhere, he suggests that the 'sell-out' debacle was his record company's fault anyway...

"Even the writing on some of the emails they sent out," he says, voice beginning to tremble, "...certain posters they got done... press shots they decided on. It's just, like, 'We are NOT that fucking band.'"

So what kind of band are Pendulum? Funnily enough, Swire hasn't got a clue ("The press people probably know more than we do," he deadpans). Fan Patrick Stileman, 22, from Kent thinks different. "They don't really have a set sound. They're just a mixture of different styles. Drum'n'bass and metal, electronica... I know they had a bit of stick a few years ago, but when you go to a rock night and they play Pendulum the reaction is exactly the same as when you're at Matter or somewhere at a d'n'b night. People go mental to them wherever."

James Coleman, 18, from Worksop, agrees, but is adamant it's the band's live shows, rather than their records, that set them apart from the rest of the pack. "Before you see them live you don't really get an idea of how much effort they put into it... the *energy* from Rob Swire and the MC is like nothing else... they just make you leave thinking 'Wow!'" He got into Pendulum after seeing them at Radio 1's Big Weekend in 2008 – a gig McGrillen pinpoints as being the exact moment they band went nuclear and cut all ties with their past. James even goes so far as to predict that "by this time next year they'll be headlining Leeds and Reading." The only real worry he's got, in fact,

concerns Pendulum's new drummer, Seattle-born KJ Sawka, whose enrolling was officially announced last month (despite him actually joining late last year and playing on most of the new album). "I don't know what's happened to Paul [Kodish, the ousted sticksman]. I liked him a lot. No-one can really compare to him, to be honest. I've never even heard of this KJ guy before."

Chatting on the phone to Sawka is somewhat testing but unintentionally hilarious. Maybe it's because he's the new boy – or perhaps he's just shy – but he comes across as being completely shit-scared of putting his foot in it and saying the wrong thing. At times it's like talking to an auto-response. Hence, we have garbled conversations like the following...

NME: How easy has it been to settle with the guys?

KJ: "Do you mean musically?"

NME: No, just as a person. As a part of the band...

KJ: "Well, musically it was super-easy. I fit right in because I've got background in rock, and I've got background in drum'n'bass, and in light-hitting *and* in smashing-drum stuff, and..."

NME: Yeah, but how did you fit in as a person? Did they make you feel welcome?

KJ: "Well, I think we're all melding and gelling OK. We're all crazy, and... um... musically it seems to work pretty great..."

NME: OK. Moving on, how come you replaced the old drummer, Paul?

KJ: "I'm not really qualified to answer anything about that."

NME: Can you say anything at all about it?

KJ: "I'm afraid not. But what I can say is that I'm really happy and proud to be a part of the band, that's for sure."

It goes on...

NME: How do you think Pendulum fit into the UK drum'n'bass scene?

KJ: "(Long pause) Um. I honestly don't have a very good perspective on it yet. I'm really new to the UK. It's great here though."

NME: What about the new album? Gareth and Rob were saying it has been a lot of fun to make because there are so many collaborations.

KJ: "Oh yeah! It sure was! Who did we collaborate with? Well... actually... I probably

shouldn't say. I mean – I'm just playing the drum parts. But it sounds fantastic."

FYI: Liam Howlett, Porcupine Tree's Steven Wilson and Swedish melodeath stalwarts In Flames all appear on 'Immersion'.

Initially, you wonder why Sawka is so wary about opening up – but then you get your answer straight from Swire himself, who comes out with such gems as this, when asked whether Pendulum is a democracy or not: "It's a totalitarian fucking dictatorship. And I am Stalin," he says, not joking. *Really?* "Yep..." He pauses, dour as ever. "The way it works is I'll pretty much write a bunch of demos. From there I'll seek Gareth's opinion. I'll then seek what the manager thinks and from that we'll take some stuff back to the studio and me and Gaz will finish it from thereon in." What about the money, then? Does it reflect that in the way it's split? "(Long pause) We don't go into that..."

You get the impression Swire's somewhat tyrannical – but this obviously *does* work for Pendulum. Right now, as a live act in Britain, they occupy the same space as Kasabian. That means one step behind the likes of Muse or KOI. The big league. If you were one of 'the other four' in the band, you'd probably put up and shut up while being treated like shit too...

Of the three members NME speaks to, it's McGrillen who's the most blasé, almost to the point of ignorance, when it comes to how much further the band can take things. "We're definitely massive now," he states. "It just proves that whether you're an R&B fan who loves a bit of electronic, or you just love metal, or you love rock, our music crosses over. We're in a great position now because kids have become accepting of that. It doesn't matter *what* genre you're into any more."

Judging by Pendulum's own tendency to shed skin, and the bolshiness of their future expectations, it also doesn't matter what genre they're plying

themselves... or what scene they're running away from... or what image they're pissed off at their label for lumbering them with. Regardless of A.I.I. this, they'll *still* be massive come 7pm in a muddy field this summer.

To win a pair of tickets to Pendulum's Wembley Arena gig on May 28, go to NME.COM/win. Watch the video for 'Watercolour' at NME.COM/video

"Is Pendulum a democracy? It's a totalitarian fucking dictatorship. And I'm Stalin"
ROB SWIRE



Pendulum (L-R) Rob Swire, Gareth, Only jacking, it's MC Verse, Paul Harding, KJ Sawka, Perry ap Iwan, Gareth McGrillen, Rob Swire

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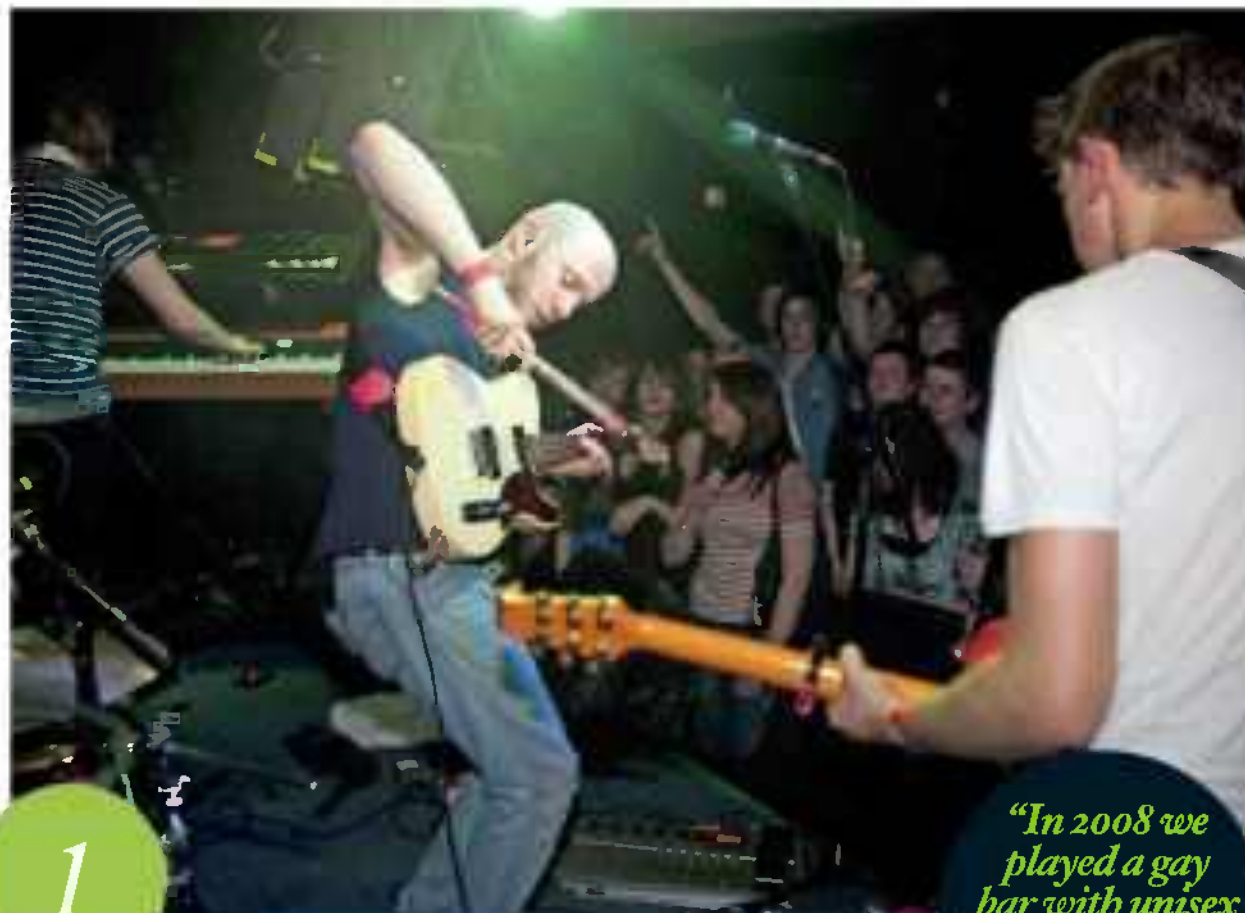
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Which One's For You?

Does the wealth of weekends on offer make you want to curl up into a ball and rock gently?

Fear not: we'll guide you to your tailor-made fest



1

GREAT ESCAPE

MAY 13-15

Brighton is all about escape, whether cultural, with its long history of harbouring fertile subcultures, or physical, as a haven for harried Londoners getting the hell out of Dodge for a day. This year, its treasured weekender, Britain's equivalent of CMJ or SXSW, teems with acts hurtling at escape velocity toward greatness. As well as Wild Beasts, These New Puritans and Rolo Tomassi, there are hundreds of so-sharp-they'll cut you names, like Sleigh Bells, Daisy Dares You, Violent Soho, Wild Palms, Villagers... and when not crossing off your list of must-sees, you'll be wandering one of the prettiest, coolest, most exciting cities in England. Perhaps eating ice-cream, maybe wearing a hat. Does life get much better? No, it does not.

www.escapegreat.com

WIN TICKETS

If all that sounds like your kind of thing, then you could win a pair of tickets to the festival. It's yours for the asking. Go to www.nme.com/win

JAMES SPENCE

Rolo Tomassi



You played the Great Escape in 2007 and 2008 – how was it? “In 2008 a Brighton band called Maths Class asked if we’d be up for playing at their house. We thought it would just be for a few friends, so we loaded all of our stuff into a small downstairs bedroom. But as time got on, the amount of people turning up at the house got beyond ridiculous. At one point there were more than 200... there’s a Great Escape text service where they text you details of events such as official secret gigs and apparently it went out that this was one of those parties. We had to lock the doors.”

Were the Maths Class guys angry? “They were so wasted they didn’t care. I went back the next day and they were still up at one in the afternoon partying. The house was destroyed.

Radiators had been pulled off the walls, curtain rails had come down.”

What was your official gig like? “We played at a club called Revenge, which I’m led to believe is Brighton’s premier gay bar. It has unisex toilets and a stage shaped like a penis.”

What was the year before like? “A band had dropped out, so we frantically tried to get on the bill. We ended up supporting Gallows. Eva [Spence, RT vocals] dates Steph [Carter, Gallows guitars] now, and I think that was the first time that they met. And the show was really brilliant. I did a speaker dive during Gallows’ set and broke someone’s nose!”

Oh my gosh! “I was unconscious after, but someone with a bloody nose bought a Rolo T-shirt, so all’s well that ends well.”

“In 2008 we played a gay bar with unisex toilets and a stage shaped like a penis”



DOWNLOAD

JUNE 11-13

Four letters why Download is essential: AC/DC. Need more? Will capitalist crusaders Rage Against The Machine do you? The likes of Ratt (!) and Saxon (!!) will keep metal dads drinking while their tattooed offspring get battered by Deftones and The Dillinger Escape Plan. www.downloadfestival.co.uk



ISLE OF WIGHT

JUNE 11-13

The Strokes! Jay-Z! Some bloke out of The Beatles! The sunniest festival around is a bit of a family affair, hence a bill ranging from Biffy Clyro to Pink. If there’s not quite the boisterousness of the other big uns, though, the presence of the world’s finest bar band The Hold Steady ensures at least a touch of rock’n’roll mischief. www.isleofwightfestival.com



ROCKNESS

JUNE 11-13

Give Casablanicas and co a bit of credit – they’ve certainly made sure they’re hitting the more picturesque festivals this year. The Strokes hit RockNess on the Sunday alongside Vampire Weekend and Doves, but even so, there’s a very real risk of scenery-based distraction. www.rockness.co.uk



5

PARKLIFE FESTIVAL

JUNE 12

A brand new date in the dance festival diary, this one-dayer in Manchester – surely one of the most terrifying phrases known to man – will be helmed by Friendly Fires, who are sure to bring some globe-sized bangers. The rest of the lineup mixes big-names for the rave casuals (Calvin Harris, Simian Mobile Disco) with a few canny bookings elsewhere onsite such as Errors, Damian Lazarus, Fake Blood and Joker. Recent NME cover stars and dubstep

supergroup Magnetic Man will be pulling in the punters (arrr!), while the festival will also see a set from Kele Okereke of Bloc Party in his new dance-demon guise – let's see if he can cut it among the hardcore ravers, eh? For a first festival, it's a hell of a lineup, but then Manchester is the home of indie dance, after all. So if you're partial to a beat, or just want to get comprehensively quadro-boxed on woof, you know what to do.

www.parklife.uk.com

ED MACFARLANE

Friendly Fires



This summer you'll be sharing stages with both Jay-Z and Paul McCartney. Who's the bigger legend?

"When Jay-Z dies will he be remembered as much as Tupac and Biggie? Probably not. I'm a fan, but I think it's pretty difficult for him to stand up there with The Beatles in terms of legendary status. Having said that, I don't think I ever need to see Macca play 'Live And Let Die' again, so I will be watching Jay-Z instead."

You debuted a new tune, 'True Love', live a couple of weeks ago... "It's the first song we've written since the debut. It's dense and percussive with big, spacey guitars. It has a Talking Heads-meets-Konk atmosphere."

How's the album going?

"It's like a continuation of our most recent songs, 'Kiss Of Life' and 'Jump In The Pool'. They are massive, epic and percussive pop songs. I spent a month on my own in a secluded cottage in France collecting ideas and now we've returned to the garage in my parents' house to finish it."

Will your festival appearances interrupt that?

"It can be beneficial. It helps put into perspective what works well in a live context as well as on record. When the show is done you can go back to the studio and delete that 30-minute ambient intro that you thought sounded sooo amazing."

A band who you've been compared to a lot, Liquid Liquid, are playing at Offset this summer. Excited?

"I'm usually very cautious of old bands reforming. Slint and Gang Of Four did a pretty weak job of it, so I'm hoping Liquid Liquid will be the exception."

LOVEBOX

JULY 15-18

A very canny little event that's been growing and growing over the past few years, balancing the populist mash-fest that Dizze Rascal's set will surely be with the queen of mean Grace Jones and effete lords Roxy Music means there really will be something for everything. Want refined, glamorous pop? Hercules & Love Affair and Hurts will ensure a solid presence of shoulder pads. A bit of indie familiarity to get drunk to? Hello, The Maccabees and Mystery Jets. Need some grindcore? Paloma Faith's playing a Napalm Death covers set [Note: one of these is a lie].

www.lovebox.net

LATITUDE

JULY 15-18

The most unashamedly sedate festival around, Latitude has made its name by a) being delightfully chilled and b) having painted sheep. Florence + The Machine step into a headlining slot for the first time ever, and with The National, The xx, Belle And Sebastian and Grizzly Bear appearing over the weekend there's no shortage of indie royalty. Plus, this is perhaps the only festival where Literary, Comedy and Poetry Arenas are well-conceived wonders rather than poster-filling concessions.

www.latitudefestival.co.uk

OXEGEN

JULY 9-11

An Irish conflagration of Reading/Leeds and T, and with Muse, Arcade Fire, Jay-Z, The Prodigy and Kasabian present and correct, it's fair to say the organisers are happy to aim big. Granted, there's no excuse for Paolo Nutini, Stereophonics and John Mayer, but the sheer volume of bands playing over the weekend means there's always something good to watch. Keep an eye on the mid-afternoon slots for some indie big-hitters doing smaller-than-normal festival sets.

www.oxegen.ie

GLASTONBURY

JUNE 23-27

The BFG of festivals, for everyone lucky enough to get a ticket this'll definitely be the best weekend (although you need a day to get there and about a month after to get over it) of the year. And whatever you think of U2, we know that when they play 'Pride (In The Name Of Love)' your indier-than-thou hands will be in the air. But sod the bands and hounous-sucking estate agents blathering on about 'Glasto moments'. You could conceivably spend the whole time you're on Worthy Farm building a set of lawn furniture out of moss while debating the finer point of David Icke's weirder theories and still be first in the queue for 2011. In fact, sign us up.

www.glastonburyfestivals.co.uk



HARD ROCK CALLING

JUNE 25-27

Despite the fact this weekend will see isolated outbreaks of Wolfmother, you can't argue with booking Paul McCartney and Stevie Wonder. Expect The Gaslight Anthem to repeat their scene-stealing and completely upstage Pearl Jam.

www.hopfarmfestival.com

WIRELESS

JULY 2-4

With the Gossip strutting on Friday, Jay-Z doing his thing on the Sunday, LCD Soundsystem will bring the party on Saturday, while 2manydjs remain the most reliable plot-loss merchants around.

www.wirelessfestival.co.uk

HOP FARM

JULY 3

Basically created to give dads something to do this summer other than fester in front of The World Cup, Bob Dylan, Mumford & Sons and Laura Marling will giving the young folks something to thrill to as well.

www.hopfarmfestival.com

T IN THE PARK

JULY 9-11

You know that 1am Saturday-night-at-a-festival feeling when everyone's so bashed they just lurch around groaning? That's what T In The Park is like all the time and it's bloody brilliant. While Kasabian, Biffy Clyro and Madness will be ensuring the rowdier elements are catered for, the booking of Eminem AND Jay-Z confirms that hip-hop really is the new rock'n'roll. With a lineup like that, despite the constant smug-faced presence of Paolo Nutini, T's unique atmosphere means there's little doubt that this'll be one of the highlights of the summer.

www.tinthepeak.com



THE SECRET GARDEN PARTY

JULY 22-25

Essentially a massive, brightly coloured playground for people who think fancy dress isn't a punishment but an opportunity to express themselves, the Party prides itself on being different. Free of branding and full of quirky bastards, it's easy to be cynical about SGP but it really is a wonderfully light-hearted way to spend a weekend. A warning, though: watching Mercury Rev surrounded by people dressed to theme (this year it's 'Fact Or Fiction') might make you lose your mind.

www.secretgardenparty.com

CAMP BESTIVAL

JULY 30-AUGUST 1

Dear lord: more fancy dress. But hey, there's plenty worse things in the world than a Fairy Tales theme and a field full of happy people dancing to George Clinton & Parliament Funkadelic. Bestival's little sis is growing up fast... this year, NME Radar Tour boys Hurts will be holding up the synth-pop end alongside the Human League, while for those of us who enjoy a bit more guitar, there's Friendly Fires, The Fall and Billy Bragg. Let's just hope there's no rain - trying to skank to Madness while dressed as Snow White and knee-deep in sludge would be shit.

www.campbestival.net



KENDAL CALLING

JULY 30-AUGUST 1

The Lake District is, obviously, a glorious setting, so it's surely the natural step to book Calvin Harris, Erol Alkan and The Futureheads, all of whom have fine reputations for picking up after themselves and not letting their dogs off the leash. Local fellows Wild Beasts are also on the bill, and round those parts they're basically The Rolling Stones, so lock up your daughters.

www.kendalcalling.co.uk



15

TRUCK

JULY 23-25

Shit the bed: a festival run by nice people who put on awesome bands. Future Of The Left, Los Campesinos!, Mew, Bats, Egyptian Hip Hop... this year's shaping up to be a strong line-up, with the focus as ever on exciting new UK bands, but it's the friendly, slightly ramshackle nature of Truck that keeps people coming back. Now in its 13th year, but still unlucky for none, Truck has managed to maintain a thoroughly homegrown feel, resisting the urge to professionalise. One of the stages is a cow shed. The other is literally a truck bed. The local Rotary Club put on the food. Proving that DIY doesn't always mean a crap gig put on by your mate and his idiot girlfriend, Truck was started by brothers Robin and Joe Bennett in 1998 at Hill Farm, Steventon, a stone's throw from their family home. It's grown to become a real festival institution, having now spread to a second festival, the folkier Wood, and also to a sister Truck event in the US, but you better believe they're keeping it real.

www.thisistruck.com

NICK DELAP

Egyptian Hip Hop



The main stage at Truck is an *actual* truck. Would you be comfortable driving it?

"Hmmm... I prefer the smooth action of a three-wheel car. Trucks are way out of my comfort zone."

How do you think your live show will suit the great outdoors?

"Our arsenal of summer hits has just been recovered from the icy palms of a cold hard winter. The summer will arise, then the connections between the inner mind and musical enlightenment will be realised."

Exciting. How is the writing/recording of your album going?

"We've just finished recording

everything, but we, er, haven't written any of the songs yet. So the final result still remains a mystery."

The Libertines have reformed for Reading and Leeds. Do you care?

"Obviously they reach out to thousands of people, but none of us are really affected by them on any level. So not really, no."

As an alternative, then, which bands would you recommend people see this summer?

"Hudson Mohawke, Four Tet, Caribou, Final Placement, Taz and Beefy, The Henry Barkers."

And who is your dream festival headline act?

"Talking Heads!"

"Actually driving a truck would be way out of my comfort zone"



18

SONISPHERE

JULY 30-AUGUST 1

The fact Iron Maiden are playing puts this Knebworth bash a fair way above all the other festivals - Green Man's not going to have a 30ft robot zombie with a laser gun, is it? - but if you're not content getting ripped to the tits on cheap lager and shouting along to bands called things like Apocalyptica and Evile then you can always join the five per cent of punters who'll pass out at 5pm after bottling Europe.

www.sonispherefestivals.com

19

FIELD DAY

JULY 31

The hipsters' choice, and not just because it's in the east London green Mecca that is Victoria Park. Phoenix, Caribou and Atlas Sound will be making people who can't dance try to, and the cute Village Green, with egg-and-spoon races and hay bales to sit on, is perfect for a nice sit down and a cup of tea. Avoid the backstage area, however - it's populated almost exclusively by utter shits.

www.fielddayfestivals.com

20 UNDERAGE AUGUST 1

Unless you've been living under a rock, you'll be familiar with the Underage 'phenomenon' by now. The line-up for this year's fizzy pop fest is possibly the strongest ever, with the icing on the cake being a headline slot from MIA. Shame you can't go because you're TOO FUCKING OLD!

www.underagefestival.co.uk

BIG CHILL AUGUST 5-8

Chilling. The very word may send your flesh a-creeping with visions of Merlot-quaffing, yoga-bunny quasi-Buddhists, but let's face it, festivals are one of the few times we get to cut loose. Big Chill weaves an ever-expanding web of calm, with venues in London and Bristol as well as their annual weekend. Helping you unclench those furrowed brow muscles will be Roots Manuva, Mr Scruff and Zero 7 while Tinie Tempah, dubstep hero The Bug and dance legend Andrew Weatherall be picking up the pace. But not too much.

www.bigchill.net



STANDON CALLING AUGUST 6-8

With a line-up that practically defines the term 'critically acclaimed' – perhaps the only time you'll see Buena Vista Social Club and Fucked Up on the same bill – it's like the organisers know they can't compete with the big boys in terms of headliners so they've booked ALL the ace medium-sized bands. Only problem with this many groups worth seeing is that there's no time to get munted.

www.standon-calling.com

MOOR MUSIC AUGUST 12-15

North Yorkshire: it's not all about Brontës, daffodils and misery, you know. This late-summer shindig provides a fine dubstep and d'n'b line-up alongside the Northern branch of the Green Gathering. It's fairly safe to say there might be one or two dreadlocks on show, and maybe even a few dogs on strings, but don't let that detract from what no-one can deny will be the best weekend event held at Hesketh Farm in Skipton between August 12-15. And you can quote us on that.

www.moormusicfestival.co.uk



25

GREEN MAN

AUGUST 20-22

Having started out as a very folk-centric event, Green Man has since broadened its remit into all things pleasingly psychedelic, with sets from Spiritualized, Super Furry Animals and Animal Collective gracing recent years. Its atmosphere is the perfect balance between family friendly and freaky fun, free of the picnic-blanket brigade but also without lager yobbery. Plus, the winningly Welsh setting of Glanusk Park is pretty much the most beautiful place it's

possible to watch music in the UK, and to increase the wonder, The Flaming Lips, Beirut, Fuck Buttons and These New Puritans are going to be making us all happy to be alive. And this isn't some standard 'isn't music pretty great?' happiness, this is some solid-gold 'I never want to leave here, please scatter my ashes in the Brecon Beacons' beatific joy as 'Do You Realize??' rings out.

www.greenman.net

WAYNE COYNE

The Flaming Lips



One of your co-headliners is Joanna Newsom, who has just released a triple album. Do you approve?

"Why stop at three!?"

Which Flaming Lips song is best suited to the festival environment?
"Probably 'Do You Realize?'. Drugs and sun and sex make you want to love people."

You've said you're expecting 40,000 people all taking acid at the same time at Bonnaroo. The ideal festival crowd?

"It can be, if they're on your side. If not, it could be like the Manson Family after you... but with a lot more of them."

You must have played hundreds of festivals around the world now. Which is the best of all?

"I don't think you can compare – there are a lot of factors that go into it: the weather, the food, the lack of sleep, the toilets, other bands being wankers. They're all adventures!"

Give us your dream festival headliners, alive or dead.

"Miles Davis, 'Bitches Brew'-era on Friday. The Beatles on Saturday. Pink Floyd with Syd Barrett on Sunday."

Describe in six words what it feels like to walk across a crowd in a giant bubble.

"Panic. Caution. Unbalanced. Hot. Rubber. Smell."

If it gets muddy and you are forced to wear Wellington boots this summer, what colour will you choose?

"I've got some pink ones. Actually, they're my wife's..."

SUMMER SUNDAE AUGUST 12-15

To celebrate the 10th anniversary of Leicester's premier ice-cream themed musical event, chart-topping grime mite Tinchy Stryder will be coming to town! If you've yet to be convinced of the Tinch's charms, though, Los Campesinost!, Mumford & Sons and Goldheart Assembly will be putting their indie cherries on top. Plus, there's a wealth of bands whose names start with 'F': Sunderland's lovable Futureheads, Selkirk's lovelorn Frightened Rabbit and the mighty Fall. Is it a conspiracy? Better ask Matt Bellamy; all we know is, it's going to be a hell of a lot of sweet-toothed fun.

www.summersundae.com



V AUGUST 21-22

"Ohhh, it's so corporate! Ohhh, *Hollyoaks* people! Ohhh, *Big Brother*!" Oh, do FUCK OFF. If anybody says this to you about V, please respond with the following:

"That's one of the most tedious, boring, lame things it's possible for a human being to say. Presumably you also think 'All politicians are liars' and 'the war was all about oil' and think Rupert Murdoch is the only company CEO who may not be a very nice man. V is actually great because there's loads of good headliners – Kings Of Leon, Kasabian, Jamie T, the Godlike Paul Weller, and a wealth of treats lower down the bill like La Roux, Florence + The Machine and Jamie T. Right? Good."

www.vfestival.com

JERSEY LIVE SEPTEMBER 4-5

There's something refreshing about a festival that doesn't try to hide behind a fancy name, and the line-up is suitably straightforward. Weller, Calvin Harris, Plan B and Darwin Deez all feature, with many more to be announced, and Jersey Live is fast getting a reputation as one of the friendlier festivals around. Perhaps because you don't get many posers on Jersey, and it's all so beautiful that no-one needs drugs.

www.jerseylive.org.uk



29 CREAMFIELDS AUGUST 28-29

Even more of a mash-up than SW4, Creamfields is one of the most famous dance events in the world. If you go to Creamfields and can remember anything, then, as the saying goes, you didn't get mangled enough. There are big names, such as Tiësto, Paul Van Dyk, David Guetta and rodent-boned banger-merchant Deadmau5 involved, but the most important thing to remember is where your tent and mind are.

www.creamfields.com

SOUTH WEST FOUR AUGUST 28-29

There's no point in pretending this is going to attract anyone other than the most dedicated of wreckheads, what with Armin Van Buuren, Fat Boy Slim, John Digweed, Carl Cox and Paul Oakenfold the biggest names. Skream & Benga, Caspa & Rod Azlan and Mary Anne Hobbs will be bringing the low end, which means it's the perfect place to use this joke: What's the weather like on dubstep island? Warm warm warm warm.

www.southwestfour.com

27 READING & LEEDS AUGUST 27-29

We don't need to tell you why to be excited about this, do we? Arcade Fire? Guns N' Bloody Roses? The Libertines? The lineup is absolutely heaving this year, and it's going to be more weekend than you can fit in your eyes and ears.

www.readingfestival.com
www.leedsfestival.com

31 OFFSET SEPTEMBER 4-5

One of the most genuinely left-of-centre two-dayers to emerge recently, this new favourite might boast kraut pioneers Cluster and Brooklyn hype victims Telepathe but it's the spread of music across the weekend that won Offset so many friends last year. And it's continued in 2010: These New Puritans and Rolo Tomassi can't often boast to be some of the more conventional acts on a festival bill. Scuzz-punkers Male Bonding, goth-schlockers O.Children, wizard-metallars Invasion and terrifying and terrifyingly fantastic noise bastards Factory Floor keep things dark and sexy, while the hardcore stage is returning, there's loads more bands still to be announced and they've scored a genuine, bona-fide coup in the shape of the ludicrously influential punk-funk outfit Liquid Liquid's second ever UK show. And just a short distance outside London, it's easy as pie transport-wise.

www.offsetfestival.co.uk

SAL P Liquid Liquid



Does it amuse you how revered you are by people like the Optimo DJs, James Murphy, James

Lavelle from Mo Wax and all these punk-funk revival guys?

"If that's actually true then I think it's great! Everybody you mention I have lots of respect for. It's gratifying knowing that something you've done may have had an impact on some really creative, talented individuals."

There's a misconception that your song 'Cavern' was sampled by Grandmaster Flash And The Furious Five for 'White Lines'. "Yes. It was just before producers

began sampling. The Sugarhill house band copied the bass, drums and a vocal melody. Not to mention a misinterpreted lyric. At the time they had a massive hit with 'The Message', which changed the musical landscape."

Since the '70s it's been common to see drumming groups on street corners in New York...

"When you combine the rhythmic clanging of the subway with the Afro-Cuban singers and drummers in the park, and then mix in workmen digging up the sidewalk with jackhammers... the only thing you want to do is to bang a drum loudly to let everyone know that you exist."

BESTIVAL SEPTEMBER 9-12

September is traditionally a crap month, what with everyone having to go back to school/uni/work after summer, so the fancy dress theme for this year's Bestival (Fantasy) is designed to cheer everyone up. Past years have been beset by mud but everyone's so perky that it only adds to the weirdness – plus, it's medically impossible to be bummed out when Dizze Rascal's in town, or indeed when The Prodigy or LCD Soundsystem are onstage. There's also one of Roxy Music's only two British festival dates, and a UK-exclusive set from Fever Ray.

www.bestival.net

NME WEEKENDER NOVEMBER 5-7

Summer festivals are great, but a glut of sunny weekends of riffs and beats leads to a binge-starve-binge cycle. Come winter you're left thinking that life is wack. But fear not! This year sees the advent of NME's firework-lit Bonfire Night take on this festival malarkey. We've been to a few, we should know how to do it right. Leading our indie Armada to Pontins Camber Sands are Babyshambles and British Sea Power, with The Crookes, Citadels, Chew Lips, Goldhawks, and many more to come.

www.nme.com

To win a chalet at NME Weekender go to NME.COM/win



"It's great to have had an impact on some talented individuals"

REVIEWS

THIS WEEK: CRYSTAL CASTLES GET SPIRITUAL, FACTORY FLOOR CLOCK ON, CHRIS MORRIS' JIHAD FARCE

Edited by Emily Mackay



FOALS

TOTAL LIFE FOREVER WARNER BROS

Forever challenging, the Oxford fivesome's second album reveals a band slipping comfortably into their obtuseness and paranoia



Pity Foals. All they ever wanted was a steady supply of Rinzlas and to play weird music. Unfortunately they wrote a couple of songs some kids enjoyed dancing to, but then had the temerity to follow them with an excellent, underrated debut that sounded nothing like 'Hummer' and 'Mathletics'. Then they decided one cult hero producer wasn't the right fit and, understandably, looked elsewhere, but all anyone wanted to know was why they'd fucked off the guy from TV On The Radio. Meanwhile, they were selling out huge venues – huge for a band who can legitimately cite Don bloody Caballero as an influence – making countless young feet dance and quietly slipping onto major label Warner, but only now does their music feel... comfortable.

Not in the easy-listening sense, but 'Total Life Forever' crawls and creeps like a tender portrait of their paranoid selves in the way that 'Antidotes' always threatened to: it is nervous, intense and quite brilliant.

It pivots on the staggering 'Spanish Sahara', by now familiar but still such a treat with its blossoming guitars and gently relentless momentum, and 'Black Gold', hooked around a Mike Tyson quote and tripping acrobatically between the stuttering disco-punk of their past and something teasingly expansive. Either side lie the title track and single 'This Orient', equally buoyed by Yannis Philippakis' sparse vocals (he's singing smoothly rather than barking this time, which is perhaps the biggest single change) and a new-found sense of freedom that means they can flick around from the

staccato rhythms of the former to the eye-wateringly bright pop of the latter and still sound like the same band. It's that playfulness that makes 'Total Life Forever' so much fun.

Witness 'Miami', one of the most extroverted songs Foals have ever made. It is that rarest of beasts – a colossal pop song

that is clever enough to appear dumb, being as it is as much of a genre-splicing mash-up of hip-hop and post-punk as anything MIA could conceive. And 'After Glow' has something of a woozy 6am comedown about it, spreading out over six minutes before curling up in a corner after a flurry of beatsy percussion. 'Blue Blood' is the last remnant of that Afrobeat tag that has dogged them unnecessarily for years. All fundamentally different. All superbly consistent.

Thematically, 'Total Life Forever' is isolated, cold and worried about what's to come: "I know a place where I can go when I'm low", hums the title track; "Don't forget everything we cared for", pleads 'After Glow'; 'Black Gold' warns "the future's not what it used to be". Emotions are hinted at and almost always obscured in a thick mist of imagery; whole songs turn on a sixpence. In the wrong hands such a wilfully oblique tone would be frustrating – further ammunition for the imagination-starved minceheads who claim Foals are too clinical to be worthy of love – but throughout the album the neuroses of its fathers are presented not only unflinchingly but in a winningly

human way. If you're reading this and are the parent of any particular Foal, phone them. Offer a hug. Sounds like they need it.

Sure, 'Total Life Forever' is flawed – it takes half a dozen listens before the quality of it really sinks in, and is so all over the place that only the most devoted won't find it initially maddening. But throughout is a braveness and naive sense of wonder (through the perfect murk of Luke 'Clor' Smith's production shines the will of a band who want to keep pressing buttons until something magical happens) that confirms what 'Antidotes' suggested: that Foals will never be anything other than Foals, and if we follow them into the fog then, well, visions of startling clarity await. **Rob Parker**

8

DOWNLOAD: 'Spanish Sahara', 'After Glow', 'Black Gold'

Watch a Foals video interview at NME.COM now

FOALS SPEAK!

What's new, then?

Yannis: "Antidotes" was kind of 1-D, but we're more comfortable with ourselves now, and things feel like they're opening out. I feel like I'm wearing less masks with my lyrics now, too – they're more cathartic than cryptic, even if sometimes I don't like reading stuff back that shows my own blemishes. 'Total Life Forever' feels like a progression towards some central meaning."

What kind of things inspired you?

"Space, four dimensions, mysticism, health, isolation, Mike Tyson, romance, ancestry, Raymond Kurzweil's *The Singularity is Near*, bombs and deep-sea diving."

THE HOLD STEADY

HEAVEN IS WHENEVER ROUGH TRADE

“Rock is a young man’s game,” Craig Finn declared recently, presumably while squinting through black-rimmed spectacles and scratching what’s left of his hairline in wonder at how, aged 38, his musical stock has never been higher. The answer’s easy; rock’s young men can’t hold a candle to The Hold Steady, a band with all the dependability of a ‘69 Chevy whose oil Bruce Springsteen just changed. Their fifth album in six years sounds a lot like the four that preceded it, opening on one of Finn’s vague couplets – “Back when we were living up on Halpern/ And she kept threatening to turn us in” – that’s like wandering back from the bogs to find your mate halfway through telling the greatest pub tale ever. The tunes, too, are as lush and anthemic as ever. ‘We Can Get Together’ is the LP’s centerpiece, a love song to a seven-inch by ‘90s twee-poppers Heavenly that references the drummer’s suicide to heartbreaking effect. It may be a young man’s game, but Finn makes a grown man’s job of it. **Barry Nicolson** **8**

DOWNLOAD: ‘We Can Get Together’

COCOROSIE

GREY OCEANS SUB POP

Not since System Of A Down’s ‘Steal This Album!’ has a record cover conveyed such an overt order. “Go on,” the blue, moustachio’d, bearded and downright wacky Bianca and Sierra seem to be goading. “Buy this if you’re brave enough. We dare you.” The old maxim about not judging books by covers won’t stop a lot of people from doing so with the Casady sisters’ fourth album, which is a shame, seeing as ‘Grey Oceans’ is CocoRosie’s most beautiful and, more importantly, least bloody irritating record to date. Yes, the jarring kids’ toys and intentionally grotesque lullabies which marked ‘Noah’s Ark’ and ‘La Maison De Mon Rêve’ still remain, but they’re secondary to a nervously unfurling operatic beast, emboldened by pin-sharp production that abandons the musty field recording sound of their past work. Curiously, the Casady sisters are still loathe to submit to making the gorgeous music that they’re capable of – like the ‘The Hissing Of Summer Lawns’-indebted title track – but even ‘Grey Oceans’ ugliest moments are better than anything they’ve done previously. **Laura Snapes** **7**

DOWNLOAD: ‘Grey Oceans’

FLYING LOTUS

COSMOGRAMMA WARP

Channelling the same cosmic ambition that drove his great-auntie Alice Coltrane, the title of FlyLo’s self-styled ‘space opera’ is perhaps a nod to its boundary-less, map-scrunching approach. In mood and style, though, it’s a telegram from our own digital planet, picking us up where the laptop prof’s ‘Los Angeles’ debut dropped us for another nocturnal journey through LA that serves as a moody, widescreen, be-bopping riposte to UK dubstep. Only this time it’s a flashier ride. His mix of minimal beats and muzzy, J Dilla boom is resprayed with strings, a muscular glitch’n’bass virtuosity like Squarepusher, swarthy jazz and ‘70s TV samples, and a breath-catching appearance from Thom Yorke on ‘...And The World Laughs With You’. Sometimes, the speed on the cornering leaves you thinking he could’ve pulled over to let a few of these jams come into focus, but that’s a minor fault on this trip. **Chris Parkin** **8**

DOWNLOAD: ‘...And The World Laughs With You’

FACES TO NAMES...

What the reviewers are doing this week



EMILY MACKAY

“I’ve been hammering Gayngs’ brilliantly unclassifiable ‘Relayted’ album. My brain doesn’t know what to do with it! I’ve also been making lavender sugar.”



BEN HEWITT

“I’ve been listening to the new album by The Fall and resolving that, contrary to what Mark E Smith opines, I will most certainly address him as Sir if we ever bump into each other.”



JOHN DORAN

“In a moment of utter madness brought on by too much coffee, Slayer and stress, I threatened to kill NME Features Ed James McMahon. Which he then forgave me for. Kudos.”



CRYSTAL CASTLES

CRYSTAL CASTLES FICTION

Radio playlisted, exploring their spiritual side – have the digipunk pinups gone soft? No fear...



Polarising is what copyright infringers, fan-bottlers and surly bastards Crystal Castles do best. So it was only a matter of time before they polarised themselves.

Recorded in a church in Iceland, a garage in Detroit and a log cabin in Ontario, it seems disparate environments have seeped into the bipolar sounds of their second album. The moments of calm beauty that studded their debut are more frequent, while the digipunk shriekfests are harder, colder and scarier.

Whereas tracks like ‘Magic Spells’ felt like brief pauses for breath between fits of rage, here CC attain a more contemplative space, leading us to suspect the leather-clad enfants terrible may have souls that crave saving. ‘Baptism’ remembers the essential link between hands-in-the-air rave and hands-together church music, Messiah Chorus-layered synths raising praise to the heavens while evil Alice dances a squealing sacrilege across the altar. Or take single ‘Celestica’, whose naked, unashamed gym-trance rush (Radio 1 playlisted, ye gods) borrows a trick from Delerium’s ‘Silence’, Alice singing (yes, really) softly, “Do you pray with your eyes closed... When it’s cold outside, hold me tight, hold me”.

Not that Crystal Castles have found chillout, or anything. For every moment of beatification, there’s another where they throw the listener

into the pit. ‘Doe Deer’ is distilled CC; that serrated ground-glass shriek, the itchy, nervy beats, the nagging riff. It makes you want to fight, fuck or flee, to jump on the nearest table and start ape-grimacing and throwing things, possibly your own faeces. ‘Fainting Spells’ opens the album with a scratchy nest of hisses and gasps, fear-inducing, panic attack-y, like a last fuzzily recorded plea for help.

What’s to become of CC’s restless souls, forever torn between frenzy and transcendence? Standout ‘Empathy’ finds a balance, an edgily rippling electro pulse and Knife-ish distorted vocals soothed by amniotic synths and Alice’s cooed promises of “synergy” and “symmetry”. It’s closer ‘I Am Made Of Chalk’, though, that really knits the two sides of their being. Alice sounds like a dolphin trapped in a car-crusher below Orbital-like heavenly washes of fuzzy brightness; a muddy and malformed creature in supplication to some celestial power.

It’s a late resolution; like their debut, ‘Crystal Castles’ feels long; not too long for comfort but too long for coherence. An album that erred definitely to one side or the other (or that left off pleasant but inessential tracks such as ‘Not In Love’) would be a clearer statement. But that’s Crystal Castles; awkward, intractable, occasionally brilliant, always human. **Emily Mackay** **7**

DOWNLOAD: ‘Empathy’, ‘Doe Deer’, ‘Baptism’



FACTORY FLOOR

UNTITLED BLAST FIRST PETITE

Not an easy listen, maybe, but this four-track noisecore epic is all the more rewarding for it



Three solemn shapes loom in the distance. Three unblinking statues, stern and merciless, who create a terrifying racket that simultaneously

frazzles the nerves and slackens the bowels. For want of an easy moniker, you'd label it post-industrial, but it moves beyond that; this is post-apocalyptic, the soundtrack of an underworld disco.

But even if Factory Floor revel in producing noise at its most primitive – an incessant drone of keyboards wired through twisted-metal synthesizers and thundering drums summoned from the heavens – 'Untitled' is not just a hollow shell of ferocious sound. Featuring just four tracks (and a DVD, *Solid Sound*, a film and soundtrack made by the band, whose Rorschach-style shifting shapes aptly fits their desolate sonic landscape) that span over 40 minutes, at its core is a bleakness that serves as the final point of a dystopian triangle begun earlier this year by These New Puritans' 'Hidden' and Liars' 'Sisterworld'. There's a palpable sense of nihilism

throughout, evidenced by the harsh, grating lines of '16-2-16-9-20-1-14-9-7', which stretch out over 10 taut minutes. 'A Wooden Box', meanwhile, is an intersection of relentlessly marching keyboards and metallic clanging, over which Dom Butler repeats: "We won't need a gold chain/We just want a wooden box/Dig a hole in the ground/Throw us in and let us rot".

Fight through the gloom, though, and you discover what makes Factory Floor truly special. Unlike the discordant shrieking of lesser noise bands, there's a driving pulse thundering away throughout 'Untitled', compelling the listener's limbs into motion. 'Lyn' is built around a hammering metronomic beat that never ceases, providing the perfect devilish backdrop for Nik Void's haunting proclamation of "Four in a room/Five in a room". Factory Floor never stop; they never clock off; their labour is neverending. **Ben Hewitt**

DOWNLOAD: 'Wooden Box', 'Lyn', '16-2-16-9-20-1-14-9-7'

To win one of five signed vinyl copies of the album, go to NME.COM/win

JJ NO 3 SECRETLY CANADIAN

While the Swedish duo's 'No 2' was a glittering gem of summer harmonies interlaced with surprising samples, this is a far darker effort, sparse and hollow in comparison. First track 'My Life' plunges into a cold pool of minimal-piano misery that instantly warns us JJ are doing something Very Different. The melancholy and sadness is particularly vivid on 'Light', where you can hear the hissing of cicadas as Elin Kastlander wonders, "Where would I be if you had the right to choose?". Joakim Benon's whistle echoing behind her in the darkness. While some tracks show a naivety of songwriting that suggests they're yet to reach their full potential, it's an evocative and surprising set. **Elizabeth Sankey**

DOWNLOAD: 'Light'

HEADMAN 1923 RELISH

1923? As every hipster historian knows, the key Headman date is 2004. Back then, Berlin-based Swiss Robi Insinna was pivotal in the international discopunk uprising. Like The Rapture or LCD, his tracks were anthems at proto-electro nights such as Trash and Club Suicide. Since then, Insinna has threatened to drift into a comfortable disco-not-disco dotage, but '1923' is a tight, urgent reaffirmation. His core sound (sparse, tough electronic disco) is unchanged, but aided by guests including Yello's Dieter Meier and The Beta Band's Steve Mason, '1923' proves that Insinna can still mix it with young bucks such as Fan Death or Hercules. **Tony Naylor**

DOWNLOAD: 'Assassin'

KEY NOTES

Best sleeve of the week



The New Pornographers 'Together'

There's something heartwarming about those tiny figures on that vast barren space-cliff with only love and low gravity to protect them.

Worst sleeve of the week



CocoRosie 'Grey Oceans'

"Look at me, mummy! I'm wearing a moustache! Well, aren't I off the fucking hook."

Best lyric of the week

"I'm the fury in your head/I'm the fury in your bed/I'm the ghost in the back of your head"

Foals, 'Spanish Sahara'

Worst lyric of the week

"I'll die in this cage/ Only you hold the keys to this sympathy"

Hole, 'Samantha'

REVIEWED NEXT WEEK...

The Dead Weather
'Sea Of Cowards'
Hole
'Nobody's Daughter'
The National
'High Violet'

LITTLE GIRLS

CONCEPTS REPUBLIC OF MUSIC

What's this? A lo-fi band with a fluffy name hoping to distract us from an obsession with David Lynch? Saints preserve... Luckily, Toronto's Little Girls (previously one-man band Josh McIntyre) rarely stray from excellence on this debut LP. Listen closely and you'll find a depiction of rock'n'roll consuming its own cadaver to the tune of trashed frets, drum machines longing to be human, decaying vocals and production values carpeted in analgesic distortion. Haunting the picture, too, are the phantoms of Ian Curtis' misanthropy and Syd Barrett's nihilistic whimsy. Hell's teeth, it's strong hooch. Don't listen before bed. **Huw Nesbitt**

DOWNLOAD: 'Salt Swimmers'

UFOMAMMUT

EVE SUPERNATURAL CAT

In that recent cat-tweeted image of The Pope crouched, beckoning to two young black children, there was a look in his eyes that suggested a man who has a direct line to Beezelehub himself, never mind his usual paymaster. Or perhaps Italian doom lords UFOMAMMUT had infiltrated the Vatican and replaced 'Gregorian Hits Vol IV' with their fifth album 'Eve', leading the soul of His Holiness into the Pit. In their behemoth meditation on how religion has been unkind to the first lady of the Garden Of Eden, UFOMAMMUT usher forth gargantuan riffs and slabs of noise heavier than anything else you'll hear this year. Lo! The cherubs weep. **Luke Turner**

DOWNLOAD: 'Eve'

WHO THE HELL ARE YOU?

And you are?

Urlo (bass/vocals): "We're a metal trio from Italy. We've been together more than 10 years... I play bass and sing."

Why 'Eve'?

"First came the music. Then I was thinking about the lyrics and I thought about how beautiful and strong this woman, Eve, was."

How has your attitude to the Horned One changed over the years?

"We recorded an album called 'Lucifer Songs' and it was, like 'Eve', linked to the research of light, an escape and rebellion to God, the creator. I think we're always going in the same direction... like Hank Williams III sings: 'Satan is real...'"

Do you expect this subject matter to attract trouble for UFOMAMMUT?

"Well, I hope people will be free-thinking about it."

STEVE MASON

BOYS OUTSIDE DOUBLE SIX

When we last heard from Beta Band survivor Steve Mason, he was angrily venting about a failed relationship, amid the icy electro-pop of Black Affair's lone album. Before that, he traded as King Biscuit Time. For this new offering he's abandoned disguises, but his emotional wounds still weep: "I wake up every morning with a new-broke heart", he sings during 'Let It In'. Nonetheless, Mason seems to be emerging from a dark period. Certainly, his songwriting has regained its trademark warmth and tenderness. This album offers an elegant blend of trilling piano, strummed guitar and crisp digital beats, but it's dominated by Mason's voice, and his monastic chants prove as soothing and stirring as when they wafted across The Beta Band's deathless debut 'Dry The Rain'. **Niall O'Keeffe**

DOWNLOAD: 'All Come Down'



FOUR LIONS (WARP FILMS)

The most shocking thing about Chris Morris' jihad farce of a movie is how human it is

FILM OF THE WEEK

Though occasionally vilified as public enemy number one, it has long been our suspicion that Chris Morris is actually an old-school British comedian with a liberal agenda who is merely trading under the guise of demented and grotesque satirist. In fact, if you examine his work over the last decade (*The IT Crowd*, *Nathan Barley*, *Stewart Lee's Comedy Vehicle*) it starts to look more and more as if the most disturbing sketches on his brilliantly dark shockfest *Jam* and *Brass Eye* were perhaps the work of colleagues such as Julia Davis. (Her own *Nighty Night* and *Lizzie And Sarah* make Morris' current output seem tame by comparison). And, however unlikely it may seem, given that the plot of *Four Lions* concerns four radicalised Islamic terrorists set on blowing themselves up, there is little here to change this impression. In fact it would be fair to say that this, in many respects, is a traditional UK farce.

The titular lions, Waj, an amiable simpleton, Barry, a convert to Islam, Faisal, a misfit who trains crows to deliver bombs, and Omar,

the workaday family man, are, like their namesake from *The Wizard Of Oz*, all cowards. Of course, some will whinge about the bracing nature of the humour ("They seek him here, they seek him there, but they cannot find him because he's blowing up your slag sister"), but the humanisation of the characters means you have no choice but to engage with their reasons for setting out on their lamentable course in life. The would-be terrorists are drawn from the ranks of the stupid, the nihilistic, the feckless, the disturbed and, importantly, the passionately engaged (no matter how deluded).

As a comedy the jokes never stop coming (and most of them are pretty funny) but as a political film it is never less than deadly serious. (One scene literally so. When armed police raid the wrong house looking for the bombers, it feels less like a joke and more like a slap across the face.) Sadly, on a day-by-day basis this situation is threatening to become more intractable than the Irish 'troubles', a situation of violent attrition with no victors, sadly just victims on both sides. Such a shame it's taken a 'comedy' to point out such serious home truths. **John Doran**

8

MELISSA AUF DER MAUR OUT OF OUR MINDS ROADRUNNER

Back in 2004, Melissa Auf der Maur did the unimaginable and quietly upstaged her former Hole bandmate Courtney Love as they launched their debut solo projects in the same year - no mean feat. Full of the kind of overblown rock posturing left untapped since the early '90s, her debut proved to be a guilty pleasure. Part of a Viking-themed multimedia project no less, follow-up 'Out Of Our Minds' feels woefully slight in comparison. Still brazenly intent on rhyming every other syllable, Auf der Maur too often leads these songs down aimless proggy tangents, resulting in what might well pass as background music for a goth dinner party. **Tom Edwards**

5

DOWNLOAD: 'Out Of Our Minds'

THE NEW PORNOGRAPHERS TOGETHER MATADOR

The New Pornographers have historically come off second best in Canada's entirely fictional Battle Of The Supergroups, with Broken Social Scene the blushing bride to their green-eyed 'maid. Here, though, they stake a firm claim for parity with arguably their most consistent set yet - and, with guest appearances from Zach 'Beirut' Condon, Annie 'St Vincent' Clark and Okkervil River's Will Sheff, also their most star-studded. Lead single 'Crash Years' is classic New Pornos; all jangling pop melody and delicious boy-girl harmonies, while 'Silver Jenny Dollar' harbours one of Dan Bejar's finest hooks yet. **Rob Webb**

DOWNLOAD: 'Silver Jenny Dollar'

THE RIDER What we're reading, watching and scamming



Book
Under The Ivy: The Life And Music Of Kate Bush by Graeme Thomson
An in-depth study of the life of the famed musician, Thomson's books sheds a light on the woman behind the inspiration of many a modern-day chanteuse.



Graphic novel
A God Somewhere by John Arcudi/Peter Snejbjerg
Best known for co-creating *The MASK*, John Arcudi turns his hand to graphic novels, illustrated by Peter Snejbjerg.



Win!
WORN FREE T-SHIRTS
Known for reproducing iconic T-shirts worn by legends of rock such as Debbie Harry and Kurt Cobain, Worn Free will have something to sex you up your wardrobe. To win one go to NME.COM/win

SINGLES This week reviewed by HAYDEN THORPE (Wild Beasts)



TEAM GHOST YOU NEVER DID ANYTHING WRONG TO ME EP SONIC CATHEDRAL

Just what I had hoped for from one of the founding members of M83. It's pretentious and serious like only the French can pull off. I was brought to thinking about a sequel to the Mogwai-soundtracked *Zidane* film, in which Zidane performs beach football on some distant weather-ruined bay only to sink slowly and tragically into quicksand.

MINI VIVA ONE TOUCH GEFEN/FASCINATION

Somewhere two hard-working women know they have a hit on their hands. Somewhere a pre-pubescent girl listens to the chart show while singing into her hairbrush microphone and pouting at the mirror. Somewhere a chubby accountant sits behind his desk with a Cheshire grin smeared across his face. Somewhere someone like me weeps uncontrollably into their cornflakes.

YOUNG REBEL SET WON'T GET UP AGAIN OUR BROADCAST

There's something achingly endearing about this lot. Any impulse I might have had to kick them out of bed was choked by the million and one reasons my heart gave not to. The string section feels a little like accidentally pouring chocolate sauce over a steak and kidney pie. Having said that, there certainly is something velcro about the chorus - it clings and doesn't want to let go.

THE SOFT PACK MORE OR LESS HEAVENLY

I'm instantly jealous of any band from California. They always seem to be instilled with an effortless which makes everyone else seem slightly too try-hard. These fellows work under such a tradition, complete with customary slack-jawed drawls and sleepy-fingered solos. California, I concede.

PENDULUM WATERCOLOR WARNER MUSIC/EAR STORM

Please don't get me wrong, thousands of raging festival-goers will most definitely lose their shit over this song with the mysterious and dreadful intensity only found in the young. Problem is, those people will return to their safe and sober homes with no ocean deep enough to drown the memory.

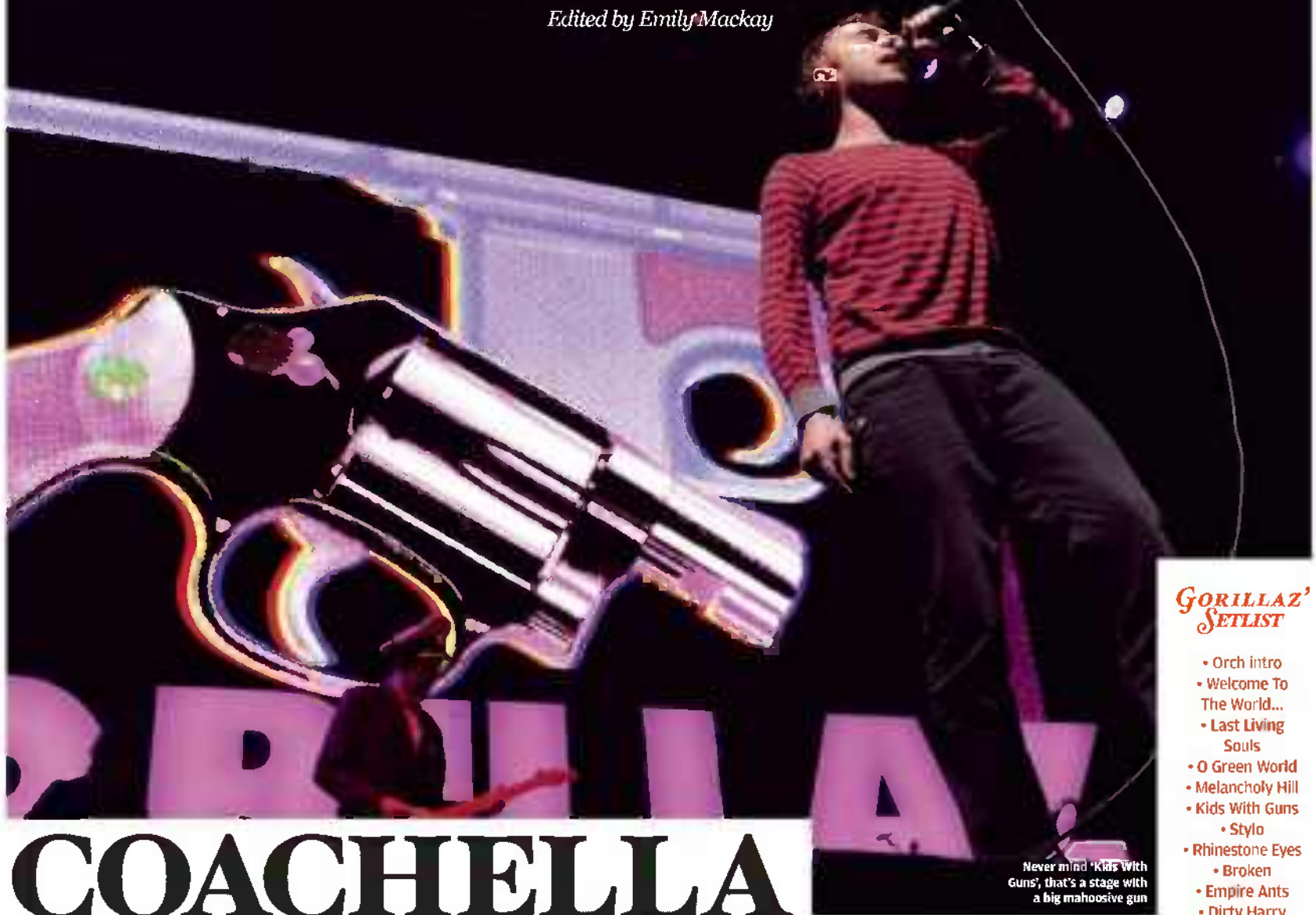
ROSE ELINOR DOUGALL FIND ME OUT DANCE TO THE RADIO

A song somehow plucked from an age of innocence when the milkman's morning whistles end up on record while he delivers cold red-tops to thirsty school children. The local Salvation Army band drops by to lay down some Hovis-like brass. Rose plays the mill-town beauty with a penchant for getting us all misty eyed and mushy. All to very good effect, I might add.

LIVE

PAVEMENT, MUSE & JAY-Z HIT THE DESERT, THE STRANGE BOYS GET STRANGER AND THE BIG PINK TOUR THE USA

Edited by Emily Mackay



Never mind 'Kids With Guns', that's a stage with a big mahoesive gun

COACHELLA

EMPIRE POLO CLUB, INDIO, CALIFORNIA FRIDAY, APRIL 16-SUNDAY, APRIL 18

A heavyweight line-up barely breaks a sweat in the desert heat

You never have to check the weather; it's always hot here. But who knew a volcano 5,000 miles away would be such a liability? With the Icelandic ash cloud forcing the withdrawals of The Cribs, Frightened Rabbit, Bad Lieutenant and Gary Numan, Coachella 2010 suffers a string of setbacks before it's even begun.

There's mass dancing in the face of global apocalypse, though, when LCD Soundsystem hit the main stage. For a band who've been away for two years and whose third album doesn't emerge

officially until mid-May, second headliner seems almost like a step too far. But it's clear that they've stepped up to the challenge, with new cut 'I Can Change' a perfect example; a euphoric mash of krautrock bleeps and James Murphy's impassioned singing, it's a slice of brilliance that indicates LCD are no longer the preserve of the deadpan hipster. They're beloved by the rock kids, the dance freaks, the soul boys, the drunk girls, even the polka nerds, and

LCD have the cross-genre appeal to make them this generation's New Order

it's a cross-genre appeal that looks set to make them this generation's New Order.

The only way Jay-Z could get any bigger is if 'The Blackprint 3' was beamed across the solar system. Arriving via a rising platform which lifts him on to the stage Michael Jackson-style, the Jigga is far too smart to rest on his considerable laurels and gives his set a rock makeover. Guitars are abundant and samples from U2, The Doors and even Oasis (in a more reverent way than his Glasto piss-take) are thrown in liberally. '99 Problems' just sounds plain old heavy and the collage of Marshall stacks illustrates his ambitions even more obviously. A guest spot from wife Beyoncé on 'Young Forever' provides a syrupy finale, but it's

a minor distraction from the fact that Jay-Z can now toggle between rock and rap with minimum fuss and maximum effectiveness.

Muse, meanwhile, are the latest Brits to truly break America and Matt Bellamy obliges with an appropriately flash display of guitar wizardry. If it's not a Hendrix-style reinterpretation of 'The Star-Spangled Banner', it's a segment of mariachi riffing or a snippet of Nirvana's 'School'. And that's to say nothing of the actual, full-length songs they play. It's all unashamedly

GORILLAZ' SETLIST

- Orch intro
- Welcome To The World...
- Last Living Souls
- O Green World
- Melancholy Hill
- Kids With Guns
- Stylo
- Rhinestone Eyes
- Broken
- Empire Ants
- Dirty Harry (Murdoc Video)
- White Flag
- Superfast Jellyfish
- Glitter Freeze
- El Manana
- Clint Eastwood

Encore:

- To Bing
- Feel Good Inc
- Cloud Of Unknowing

masturbatory but Muse didn't get here by being shy about their talents.

The main talking point, however, emanates from the second stage, where MGMT unveil their new psychedelic mindset and continue their attempts to slay the pop monster they created... to a crowd of 40,000 drunken people. Musically, they've made a quantum leap and firmly bedded down the five-piece line-up that never quite delivered the goods on the 'Oracular Spectacular' tour. But practically speaking, it loses this impatient festival crowd within 10 minutes. "Please buy our new album," pleads Andrew VanWyngarden during a mid-set lull. The duo have admirably set their stall out to move forward as artists, but you have to wonder if they expected to have to swallow so much pride at the same time.

Despite so much of Sunday's expectations seeming to rest on Thom Yorke and Gorillaz, it's actually Pavement's first US show in more than a decade that steals the day. "We're back from the grave," proclaims guitarist Scott Kannberg – and it's a grave they first began to dig on this very site in 1999, when the indie legends put in a hugely under-par performance at the inaugural Coachella while dealing with mounting internal divisions. It's a far cry from today; the five of them goof around, only too glad to perform the 'hits'. It's a joyous sight that even leads Thom Yorke to doff his cap when he dedicates 'Atoms For Peace' to them during his own set and even eclipses Gorillaz in terms of pure fun. Damon Albarn's band of musicians for the night may include Paul Simonon and Nick

BIG MOUTH

The noise from the crowd



Hope Beach, 29, New York
"It's been great. LCD played well on Friday, Faith No More were fun on Saturday, especially for the older rock fans, but Sunday was the best. It's so good to see Pavement back – it's a shame they didn't get more of crowd. Gorillaz put on a great show but the slower songs didn't work well for me."

could have done with a bit more gimmick and a bit less music.

Until 2011, then? And next year, the drinks are on Iceland. *Hardeep Phull*



Jones from The Clash, but the show is noticeably devoid of interactive appearances from Murdoc, 2D, Noodle and Russel, who merely provide a backdrop. As a result, Gorillaz essentially feel like a well-rehearsed soul band with snazzy video projections. That's not to say it's bad; the irresistible 'Stylo' is made even more special thanks to a guest appearance by Bobby Womack and when De La Soul come bounding out for 'Feel Good Inc', it's enough to give the weary crowd a brief fourth wind. Albarn's croon is also so good that it seems like he could be miming along to his Pro Tools-perfected album recordings. It's all so precise, but by allowing the real band to take the limelight, Gorillaz seem to rob themselves of the thing that actually makes them such a unique proposition. For once, here's a performance that



THE STRANGE BOYS

DEAF INSTITUTE, MANCHESTER

SATURDAY, APRIL 17

Lacklustre and yawnsome, the Texan surf rockers leave Manchester a dance-free zone

Austin, Texas is home to some awesome musical talent and also the world's biggest live music conference, where the city's The Strange Boys often perform. It's gutting then that 'performance' isn't a word we can use tonight for their full UK headline tour.

Testament to their album, they've pulled in some supporters following last year's promising 'The Strange Boys And Girls Club' and this year's 'Be Brave', which showed the band in all their '50s/'60s-inspired, Southern state rockabilly prime. This should be a perfect set-up for dancing on a Saturday night, but the only strange thing about these boys as far as we can see is that these Manc kids may as well be looking at a poster as opposed to seeing them play live. Inducing a bout of string-bending surf blues is 'Night Might', a tune which could capture the spirit of carefree partying but instead hardly captures our attention at all.

As the tunes keep coming with the likes of the slower, more pensive 'I See', not much improves in the way of entertainment. The unfortunate aspect to The Strange Boys this evening is that they're completely lacking any stage presence whatsoever, and seem to find their feet a better focus for attention than their fans. Where you may clamour to find artistic complexity in

their puppy-dog eyes and drawn-out set, you'll be met with disappointment, as you slip swiftly into a weary-eyed coma.

The lack of movement beyond the stage doesn't go unnoticed; before (the aptly timed) 'Be Brave' is played, sweeping-haired singer Ryan Sambol thanks the crowd for coming, then enquires as to why no-one is dancing. We had almost the exact same question for him... Despite the song edging a modern embodiment of The Beach Boys' harmony-filled, chilled-out jams, they seem disinterested from the first note. During the jive-happy 'A Walk On The Beach', our mind has already left for a fumble in the sand. Sambol's folkish, barely-there vocal slurs have the potential to conjure up a Caleb Followill-meets-Chuck Berry-fronting-The Grateful Dead situation, but alas, Texas' musical pulse beats weak here. Whether it's a little too subdued display of quiet confidence or a sudden burst of stage fright, The Strange Boys' coastal rock seems severely lacking in personality. With nine years as a band behind them, the empty energy and constant looks of boredom are unforgivable. Take note gentlemen: if you can't be arsed, we've probably already left for a bag of chips. From the hope given us by their albums, we came seeking all the strangeness the cowboy state had to offer, but leave instead with a whole lot of frustration. *Kelly Murray*



Andrew MGMT cleverly matches his headband and T-shirt with the stage lights

ON THE ROAD WITH THE BIG PINK

Milo and Robbie round off their US tour, and even missing talismanic T-shirts, unplanned pregnancies and volcanoes can't stop them...

Fucking volcanoes. They're about to ruin everything. Right now, though, the earth is flat and endless here in the Arizona desert

where The Big Pink are waiting to play a show. Their drummer Akiko, known as Keex, has been cutting everyone's hair into mohicans, sitting quite happily in a cardboard box, and inserting a carrot into her tummy button: "Look, so sexy!" Now the band are piled into a backstage room the size of a cupboard, where Robbie Furze has rigged up his Macbook and speakers high on a tiny shelf with rap blasting out of them, and Milo is bellowing "WUUU-TAAAANG" in approval. Bassist Leo, the most softly composed member of the group, is preparing to play his first ever show without The T-Shirt Of Rock.

The T-Shirt Of Rock says "SAFE IN HEAVEN, DEAD" on it, which they feel matches their own slogan, Don't Die Wondering. The T-Shirt Of Rock has become their talisman; Leo has worn it for 300 shows without ever washing it. But now it's missing. Perhaps it's just got up and taken itself to the launderette... "Ach, what's the worst that could happen?" says Leo, and goes onstage without it. Within minutes a volcano has erupted in Iceland, ruining Milo's life and changing the world. Coincidence? We think not.

THE RHYTHM ROOM, PHOENIX, ARIZONA

Wednesday, April 14

The Big Pink's music is perfect for arid Phoenix, where the desert-dwelling audience cram into the venue and get lost and delirious in the dry ice and squall and the endless ache of it all. 'Velvet' is a particularly epic moment, beads of sweat clustering on Robbie's face as he sings, his blood vessels throbbing in concentration. He says later that American audiences aren't as fixated on 'Dominoes' as British ones. This has been an eventful US tour for The Big Pink. There was the dusty old mining town saloon bar in Montana, where a dog sat at the bar with them, high-fived the landlady with his paw and then got given a bowl of Guinness. "That dog got really fucking drunk with us," says Robbie, showing me a photo. Then there was a Chinese restaurant that used to be a brothel, with curtains you pull across your booth. On their day off yesterday they went to the Grand Canyon, which made Robbie feel for the



Navajo. "I'd scalp the shit out of anyone who tried to take that off me," he says.

If you think that's just fighting talk, get a look on YouTube at the video of what happened to an American fan on this tour who started heckling. "Come up here onstage and say that," says Robbie, so the kid does, and promptly gets punched – BAM! – in the face.

But, behind all this, the tour marks a certain passage to adulthood for the band. On their tourbus, which is all gold taps and shiny chandeliers like something out of Joan Collins' soft porn film *The Stud*, they tell us they have mellowed a bit in their old age. They've all really fallen in love with each other, and with their other touring bands, IO Echo and A Place To Bury Strangers, and, though there is mention of "the drugs kitty", they're not as off their heads as they have been. Says Milo: "This tour we've done a lot of hugging and kissing and sweaty drunken nights but we've grown up and haven't treated it like summer camp. Before, going on tour was like going to Ibiza for six weeks at a time. We've got more... I hate to use the word professional, but..."

Plus, Robbie's girlfriend Mary has been with them for a few weeks. Milo's girlfriend Roxy was due to fly out to join them for the last jubilant leg, then that fucking volcano exploded. The news comes through that all flights out of Britain are cancelled and Milo is plunged into depression. "You do all of this, spend so long waiting for the gold at the end of the rainbow... waiting for her to come and it's a fucking volcano."

They are sensitive lads, really. Perhaps more so than people realise. They look out for each other, despite all the jokes. Akiko has a surprisingly maternal streak towards her boys. Perhaps too maternal – the next day, in San Diego, Milo is looking at her tummy and asking if she has something to tell them. Keex says yes, she is pregnant with

all of their sperm and the baby will belong to all of them. Milo says that Keex has been touring with 16 men for too long. Do you worry about her? "I worry about the 16 men," he replies.

"I want them to say, 'I love you, Keex,'" she complains. "We say we love you the whole time," insists Milo, "you're like one of those dolls who pee themselves every time you say you love them." "Write that he punched me in the face and cut my lip!" she shrieks. "I didn't MEAN to punch you in the face," splutters Milo. "We were driving down a high street of New Orleans and there were about 10 people in the car and I only tried to push you out of the way." On another tour, the band once played charades, and nobody could work out what Keex was doing, curling around herself on the floor, until it turned out she thought the film *Buffalo 66* was called *Buffalo 69* and she was trying to act it out by giving herself head.

THE CASBAH, SAN DIEGO, CALIFORNIA

Thursday, April 15

It's the last night of the tour and we're in a sushi bar in San Diego, drinking sake. "I'm gonna have a seaweed salad

to make me strong. And handsome," says Milo. He thinks about this. "More strong. More handsome."

Then it's the last show, at The Casbah, a real gem of a venue, hidden away, with tiki bars and a pool table. The band speculate that it's the same Casbah that The Clash sang about. "We've been on the road for seven weeks and we've had the best time of our lives, we fucking love you, America!" cries Robbie. Giving the lie to lines like, "these arms of mine don't care who they hold" and "as soon as I love her it's been too long," it's Robbie's girlfriend who's in the sound box, deep in concentration, doing the lighting to bring them out of darkness. And Milo's missing his girlfriend, and Leo's lady is in the support band, and Keex is having everybody's baby. So it looks like all these songs about heartless lovers might not be so true anymore. Safe, nearly in heaven, and not dead yet. **Sophie Hearwood**

VIEW FROM THE FLOOR



Mhamed, 19, and Youceff Kabal, 20, Phoenix

Mhamed: "We are so psyched to meet The Big Pink! We come from Belgium. Our families are Arab, and after 9/11 they restricted our freedom, so we moved to Arizona!"
Milo: "You moved to America because they were restricting your freedom in Europe? After 9/11? Erm?"



Wednesday, 7pm, Rhythm Room, Phoenix
Akiko makes full use of the staggeringly luxurious
backstage facilities on offer - wonder if U2 ever had to
put up with this, eh?



Wednesday, 4pm, Outside Rhythm Room, Phoenix
It's big, it's pink, it's the perfect venue...

Wednesday, 2pm,
Car Park, Phoenix
Rhythm Room
"I take it you've
seen *Reservoir
Dogs*, yeah?"



Wednesday,
9.30pm, Rhythm
Room, Phoenix
Akiko sleepily
runs off after
accidentally
punching Akiko in
the face yet again

Wednesday, 10.50pm, Rhythm Room, Phoenix
Akiko, shortly to have everyone's baby

Thursday, 8.30pm,
outside The Casbah, San
Diego
Leo, reunited with his
beloved T-shirt, below
a plane definitely NOT
arriving from the UK



Thursday, 2am, tourbus
This woman is a total legend



Wednesday, 1.45pm, Phoenix
The last gang in town



Friday, 1.45am, outside The Casbah, San Diego
Akiko's arse proved to be as popular an
attraction as the band itself



Friday, 2am, outside The Casbah, San Diego
No regard for the rules, this lot. Even local parking regulations...



Thursday, 3am, tourbus
Akiko's noble attempts to draw a cock on the side of Milo's head was
sadly doomed to failure



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- 18 GLASGOW ORAN MOR (14+) 0844 499 0660 / www.glasgowland.com
- 19 BIRMINGHAM GLEE CLUB (14+) 0871 473 0400 / www.glee.co.uk
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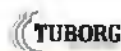
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- Oscar Wilde (As worn by Morrissey)
- Mark E Smith Rules OK
- BRIGADE ROSSE
- Sex Panther Cologne (Ron Burgundy German)
- Chinese Burn Champion
- Rock Out With Your Cock Out
- Big Kabuna Burger (Pulp Fiction)
- Rocky (Mighty Mick's Gym)
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Compiled by Trevor Hungerford



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CLUES ACROSS

- 1 We Are Scientists and we have laws of perpetual motion (5-4-4)
- 9 (See 29 across)
- 10 The wicked one has had his say about Laura Marling (6-5)
- 11 Death Cab For _____, US band who made 'Plans' (5)
- 12+8D The arch villain of the piece from The Hives (4-8)
- 13 Hallo - got left out coming from Texas (4)
- 16 Drop all moves to name frontman of Guided By Voices (7)
- 17 Chaka Demus & Pliers to pull my leg (5-2)
- 18 James' very first album? It's difficult to say (7)
- 20 Ed _____, guitarist with Radiohead (6)
- 21 NME likes a terrible Rascal (5-4)
- 24 The Shins are performing, that's me speaking (2-4-1)
- 26+32A Val's night in, perhaps, with musician who did an 'OK' album (6-5)
- 28 Toss a coin to choose member of The Velvet Underground (4)
- 29+9A The Dandy Warhols escape the consequences of a number (3-3)
- 30 Rail return for The Rollins Band (4)
- 31 Quaint routine that includes just the very start of a song (5)
- 32 (See 26 across)

CLUES DOWN

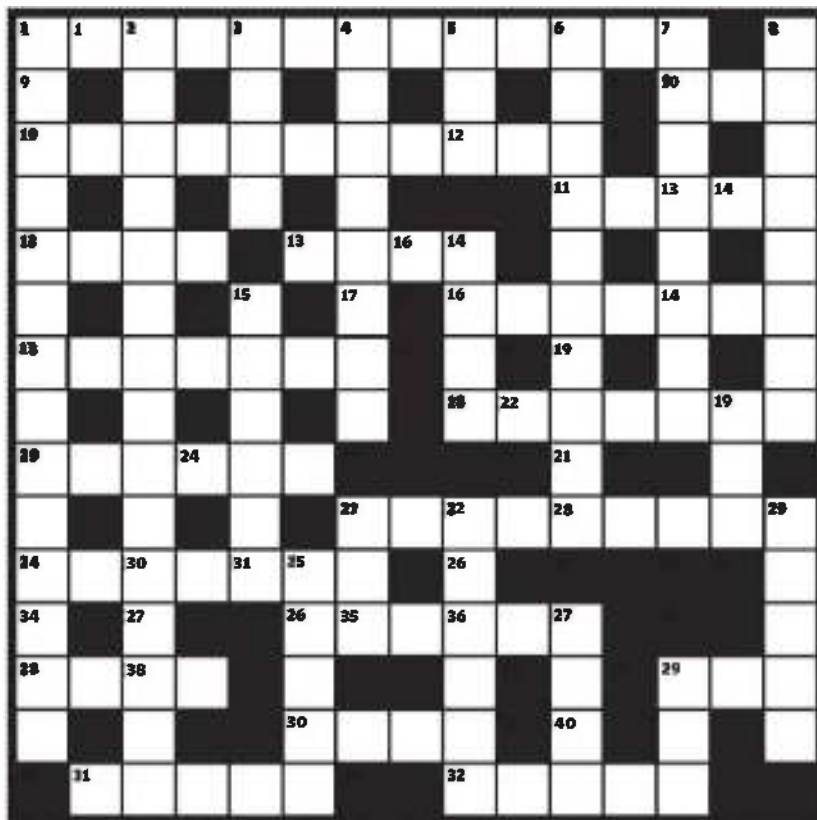
- 1 "Emancipate yourselves from mental slavery, none but ourselves can free our minds", written by Bob Marley, covered by Joe Strummer and Johnny Cash (10-4)
- 2 "People say she's a whore anyway/I think she looks like a nice vamp looking for _____", The Raveonettes (4-2-1-8)
- 3+7D Bob Dylan album created in his own image (4-8)
- 4 Perhaps yes, Cath, after getting nothing from The Zutons (2-6)
- 5+22D "_____ stop for kisses on a wall" to the sound of a Twang (3-6)
- 6 Shut cooler, strangely, from The Men They Couldn't Hang (3-7)
- 7 (See 3 down)
- 8 (See 12 across)
- 14 This musical work from Mercury Rev

- was '____ 40' (4)
- 15 The solution was in Little Boots' 'Hands' (6)
- 19 One change made by rave pioneer (3)
- 21 Her song 'O... Saya' featured in the soundtrack to *Slumdog Millionaire* (1-1-1)
- 22 (See 5 down)
- 23 "Irish blood, English heart, this I'm made of/ There is no-one on _____ I'm afraid of", Morrissey (5)
- 25 A bit of a nasty look from Gorillaz (5)
- 27 The _____ Boys were Tom Verlaine, Richard Hell and Billy Ficca pre Television (4)
- 29 Hardcore band, formed in 1978, whose latest album gives off a whiff of 'Perfume And Piss' (1-1-1)

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Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, May 3, 2010, to the following address: Crossword, NME, 4th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

First correct one out of the hat wins a bag of CDs, T-shirts and books!



APRIL 3 ANSWERS

ACROSS

1+34A Tear The Signs Down, 8 Envy, 9+11A Emily's Heart, 12+30A Psycho Killer, 13 Rssiter, 15 I'm Easy, 19+21D I Know What I Am, 22 Cast, 23 Sunday, 25+26D Time After Time, 29 Lord, 32 Adele, 33 Fly.

DOWN

1 The Optimist, 2+16A Am I Wrong? 3 History, 4 So Here We Are, 5 Grass Roots, 6 Setting Sun, 7 Ryder, 10+17A Lick A Shot, 14 Echo, 18 Toyah, 20 No Mercy, 24 DARE, 27 Rakes, 28 Vlad, 29 LSF, 31 Run.



SEVEN INCH STORIES BY PHILLIP MARSDEN



GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Ash Dosanjh

BOOKING NOW



SUPERGRASS

STARTS: Glasgow Barrowland
June 8

DON'T
MISS

After 17 years, six studio albums and numerous side-projects Oxford indie-poppers Supergrass are calling it a day. One of the last bands standing from the Britpop era, they first sneaked into the nation's psyche with the outrageously catchy debut single 'Caught By The Fuzz', before further stamping their indelible mark with 'Alright'. The news comes as something of a surprise, but take comfort in the fact that the four-piece will embark on a farewell tour before they disband. And although these might be the last shows that Gaz, Danny, Mick and Rob ever play together, for a band once dubbed by this magazine the "crown jewels" of British music, their legacy will forever sparkle. NME.COM/artists/supergrass



DINOSAUR JR

STARTS: O2 Academy
Oxford, May 8
Legendary sludge-rockers with infinite guitar solos tour alongside Built To Spill. NME.COM/artists/dinosaur-jr



KELIS

STARTS: London
Heaven, May 8
With child maintenance woes behind her following her split with Nas, Kelis gets back to what she does best. NME.COM/artists/kelis



TEENAGE FANCLUB

STARTS: Manchester
Academy 2, May 27
The Scottish rockers tour album No.10, 'Shadows'. NME.COM/artists/teenage-fanclub



BLONDIE

STARTS: O2 Academy
Newcastle, June 15
The American new wavers fronted by the delectable Deborah Harry head to the UK for a slew of dates. NME.COM/artists/blondie



UNITED NATIONS OF SOUND

STARTS: Manchester
Academy, June 15
Richard Ashcroft steps out with his new outfit in support of their new album produced by No ID. NME.COM/newmusic



THE BLACK KEYS

STARTS: London
Roundhouse, June 23
The American blues-rockers tour the UK following the release of their sixth studio album 'Brothers'. NME.COM/artists/the-black-keys



TEGAN AND SARA

STARTS: London
Roundhouse, June 24
Following the Juno-nominated album 'Sainthood', the twin sisters from Canada hit the UK. NME.COM/artists/tegan-and-sara



T IN THE PARK

STARTS: Balado,
Kinross, July 9
Julian Casablancas, Mystery Jets, Laura Marling (above) and Babyshambles are the latest additions to the annual Scottish festival. NME.COM/festivals



BLACK MOUNTAIN

STARTS: London
Lexington, July 13
The Canadian psychedelic rockers play two special dates in the capital following on from their appearance at T In The Park. NME.COM/artists/black-mountain



VIVIAN GIRLS

STARTS: London
Shoreditch Park, July 24
The trio from Brooklyn bring their grunge-tinged girl-group harmonies to the UK for the 1-2-3-4 Festival in Shoreditch, London in July. NME.COM/artists/vivian-girls



BLOOD RED SHOES

STARTS: Manchester
Club Academy,
October 6
The Brighton duo announce a handful of dates following the release of second album 'Fire Like This'. NME.COM/artists/blood-red-shoes



ALL TOMORROW'S PARTIES

STARTS: Minehead
Butlins, December 3
Post-rock stalwarts Godspeed You! Black Emperor regroup to curate ATP's Nightmare Before Christmas. NME.COM/festivals

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PICK of the WEEK

What to see this week? Let us help



NME RADAR TOUR

STARTS: Manchester Academy 3 (Weds)

NME
PICK

Don't be fooled by Darwin Deez. This young Brooklynite may lay claim to being "hipstercore out to the max" but he's certainly not your average empty-headed trendy. Indeed, Darwin is a fleeting free spirit, who can often be seen at gigs staging his own unique choreographed dance moves, and whose exquisite dream-pop indie will leave you in a state of delirium. Currently co-starting in this year's NME Radar Tour alongside the heartfelt electro-pop of Hurts and the synthed romanticism of Everything Everything, Darwin's new self-titled album will leave you reeling from its blissed-out low-key synths and soulful vocals.

NME.COM/newmusic



Everyone's Talking About FOALS

STARTS: Liverpool Kazimier (Thurs)
New album 'Total Life Forever' (reviewed on p38) sees Foals trade complex time signatures and preening cockiness for big choruses and tender confessionals. It's typified by 'This Orient', with its declaration that "it's your heart that gives me this western feeling". Have Foals grown up? Time to find out...
NME.COM/artists/foals



Don't Miss CAMDEN CRAWL

STARTS: London, various venues (Sat-Sun)

It's that time of year when one London borough becomes a mass of music-obsessed nomads trawling venue after venue in search of aural goodness. And with the likes of The Drums (pictured), Teenage Fanclub, Calvin Harris, Gang Of Four and Comeneci all lined up to play, they won't be disappointed.
NME.COM/festivals



Radar Stars SURFER BLOOD

STARTS: Nottingham Rescue Rooms (Mon)

Forget the name, lackadaisical this certainly is not. Riding effortlessly into the UK on a wave of blistering alt.rock and shimmering indie-pop are affable Floridian four-piece Surfer Blood. Expect to hear tracks from their forthcoming debut album 'Astro Coast', out in June on Kanine Records.
NME.COM/artists/surfer-blood

GIG GUIDE KEY:

+14 = 14 AND ABOVE +16 = 16 AND ABOVE AA = ALL AGES CS = CLUB SHOW
FR = FREE ENTRY WA = UNDER 14S WITH AN ADULT
UNLESS OTHERWISE STATED ALL GIGS ARE 18+

WEDNESDAY

April 28

ABERDEEN

Ex Spectators The Tunnels
01224 211121

BATH

The Rhythmites Komedia
0845 293 8480

BELFAST

Cathedral Limeight 028 9032 5942
Idlewild Stuff Kitten 028 90238700
Mark Lanegan Empire 028 9024 9276

BIRMINGHAM

Apathy Eddie's Rock Club @ 805K
0121 643 2093

BOURNEMOUTH

Lostprophets 02 Academy
01202 399922 WA

BRIGHTON

Dope Fight Engine Room
01273 728 999
Three Trapped Tigers Freebutt
01273 603974

BRISTOL

Hypnotic Brass Ensemble/SoulJazz
Orchestra Thekla 08713 100000
Lyrebirds The Cooler 0117 945 0999
The Moles Louisiana 0117 926 5978
The Swellers 02 Academy 2
0870 771 2000 WA

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Social Tramp Barhouse 01245 356811

DUBLIN

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Crystal Antlers Whelan's
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Jedward Vicar St 00 3531 889 4900
Rufus Wainwright Grand Canal
Theatre 0871 230 1094
Shakespeare's Sister Button Factory
00 3531 670 9202

EDINBURGH

Joan Armatrading Queen's Hall
0131 668 2019
Wishbone Ash The Caves
0131 557 8989

GLASGOW

The Angles Pivo Prvo 0141 564 8100
Arch Enemy 02 Academy 2
0870 771 2000 WA
As We Speak Stereo 0141 576 5018
Eddy & The T-Bolts 13th Note Cafe
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Joe Pug King Tut's Wah Wah Hut
0141 221 5279
LCD Soundsystem Barrowlands
0141 552 4601

Powderfinger 02 ABC

0870 903 3444 WA

GUILDFORD

The Eighties Matchbox B-Line

Disaster Boilerroom 01483 440022

MULL

The Cheek Lamp 01482 326 131

LEEDS

The Futureheads Cockpit
0113 244 3446

LEICESTER

The Wry Dogs Firebug 0116 255 1228

LIVERPOOL

The Heebie Jeebies Korova
0151 709 7097

Times New Viking/Yuck

Masque 0151 707 6171

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& Kitchen 020 7613 0709

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Islington 0870 771 2000 WA

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Silver Dublin Castle 020 7485 1773

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Plant/Los/Gln Panic 93 Feet East
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Mr Twist/Lonely Weekend/
Rev78/Amry Nitrate Buffalo Bar
020 7359 6191

Nerina Pallot Union Chapel

020 7226 1686

Nneka Scala 020 7833 2022

Pseudo Nippon Stour Space

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Pugwash/Duncan Maltland/The
Wutars The Lexington 020 7837 5387

Raffe Band Borderline 020 7734 5547

Rigsby/Jeeps Bull & Gate

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0870 701 4444

The Wickets 333 020 7739 5949
Young Livers Windmill 020 8671 0700

MANCHESTER

Ash Academy 2 0161 832 1111

The Blood Oranges Night And Day
Cafe 0161 236 1822

Brandi Carlile Club Academy

0161 832 1111

Crippled Black Phoenix Ruby Lounge
0161 834 1392

Good Shoes/So Cow Deaf Institute

0161 330 4019

NME Radar Tour

Hurts/Everything Everything/
Darwin Deez Academy 3 0161 832 1111

Young Guns Roadhouse 0161 228 1789

NORWICH

Salsa Celtica Arts Centre

01603 660352

NOTTINGHAM

The Alarm Rescue Rooms

0115 958 8484

Patriot Rebel Maze 0115 947 5650

Scouting For Girls Royal Concert Hall
0115 948 2626

OXFORD

Audio Bullys 02 Academy 2

0870 771 2000

PORTSMOUTH

Joe Carnall & The Book Club Cellars

0871 230 1094

PRESTON

Chantal McGregor 53 Degrees

01772 893 000

READING

Secret Rivals Oakford Social Club

0116 255 3956

SHEFFIELD

The Jessie Rose Trip Forum

0114 2720964

SOUTHAMPTON

Below Defect Joiners 023 8022 5612

WOLVERHAMPTON

Black Rebel Motorcycle Club

Wulfrun Hall 0870 320 7000

YORK

The Heartbreaks Fibbers

01904 651 250



Crystal Antlers,
Whelan's, Dublin

THURSDAY

April 29

ABERDEEN

The Godfathers Warehouse
0844 847 2319

BATH

Cara Dillon Komedia 0845 293 8480
Little Comets Moles 01225 404445

BEDFORD

Helix Esquires 01234 340120

BELFAST

The Duke And The King Auntie
Annie's 028 9050 1660

Negura Bunget Limelight
028 9032 5942

BIRMINGHAM

Anti-Nowhere League O2 Academy 3
0870 771 2000 WA

Dance Gavin Dance O2 Academy 2
0870 771 2000 WA

BRIGHTON

Black Rebel Motorcycle Club
Concorde 2 01273 673311

Discharge Engine Room
01273 728 999

Minaars Freebutt 01273 603974

BRISTOL

Alphabeat Anson Rooms
0117 954 5810

Beres Hammond O2 Academy
0870 771 2000 WA

Hudson Mohawke Thekla
08713 100000

Salsa Celtica The Tunnels
0117 929 9008

CARDIFF

Mijak Oscar Barfly 029 2066 7658

The Swellers Clwb Ifor Bach
029 2023 2199

CORK

Crystal Antlers Cyprus Avenue
00 35321 427 6165

Shakespears Sister The Pavilion
00 35321 427 6228

DERRY

Cathy Davey Jazz Festival
0870 907 0999

DUBLIN

Christy Moore Grand Canal Theatre
0871 230 1094

The Fall Tripod 00 353 1 4780225

Idlewild Academy 00 3531 877 9999

Mark Lanegan Academy 2
00 3531 877 9999

The Revellens Whelan's
00 3531 475 9372

Uncle Monk Whelan's (Upstairs)
00 3531 475 9372

EDINBURGH

Rick Wakeman Queen's Hall
0131 668 2019

EXETER

Bull See Red Cavern Club
01392 495370

GALWAY

Windings Roisin Dubh
00 35391 586540

GATESHEAD

Joan Armatrading Sage Arena
0870 703 4555

GLASGOW

Beardyman Arches 0141 221 4001

Brandl Carille O2 ABC
0870 903 3444 WA

Dave McPherson Nice'n'Sleazy
0141 333 9637

The Futureheads Oran Mor
0141 552 9224

LCD Soundsystem Barrowlands
0141 552 4601

Punto The Feef O2 ABC2
0141 204 5151 WA

Spy Movie Stereo 0141 576 5018

Talk Normal 13th Note Cafe
0141 553 1638

Young Guns King Tut's Wah Wah Hut
0141 221 5279

HARLOW

Panamon Square
01279 305000



IPSWICH

Rufus Wainwright Regent Theatre
01473 433100

LEEDS

Ben Danzig And The Loosewalkers
Wardrobe 0113 222 3434

Froy Aagre College Of Music
0113 222 3400

Good Shoes Hi-Fi Club 0113 242 7353

Karl Cully Verve 0113 2442272

So Cow Fenton 0113 245 3908

LIVERPOOL

Foals Kazimier 0871 230 1094

LONDON

Air Traffic Bush Hall 020 8222 6955

Avishai Cohen Union Chapel
020 7226 1686

Cathedral ULLI 020 7664 2000

Chase And Status KOKO
020 7388 3222

Danny Fontaine The Horns Of Fury
Amersham Arms 0208 469 1499

Dogs Luminaire 020 7372 7123

Idlewild Academy 020 7636 0933

Holly Miranda Borderline
020 7734 5547

Ivan And The Wolves Rhythm Factory
020 7247 9386

Gorillaz Roundhouse 020 7482 7318

Graham Hughes & The Sunshine
Kings 100 Club 020 7636 0933

Holly Miranda Borderline
020 7734 5547

Ivan And The Wolves Rhythm Factory
020 7247 9386

Jim Kroft Monto Water Rats
020 7837 4412

Jonathan Whiskerd Troubadour Club
020 7370 1434

Kof/Aggros Santos/Matanu Arts
Club 020 7460 4459

Midway Still Windmill 020 8671 0700

Nedry/Devilman/Youth In Colour
The Lexington 020 7837 5387

The New Forbidden/Dream
Themes/Angry Bees Buffalo Bar
020 7359 6191

Nexus Six/Apollo 101/Memories
Forgotten Bull & Gate 020 7485 5358

The October Game The Rest Is Noise
020 7346 8521

The Pharmacy Barden's Boudoir
0770 865 6633

Phil Crawford & The Scruffy Dogs/
Dead Cowboy Culture/Fossil Fools/
Tasha Fights Tigers Dublin Castle
020 7485 1773

Pink Cigar/The New Governors/

The Enters/Deferred Success
Hope & Anchor 020 7354 1312

The Primitives Scala 020 7833 2022

The Temper Trap O2 Shepherds Bush
Empire 0870 771 2000 WA

Villagers Old Blue Last 020 7613 2478

We Hate Shotgun Good Ship
020 7372 2544

MANCHESTER
Arch Enemy Academy 0161 832 1111

Bright Young People Roadhouse
0161 228 1789

Dying Fetus Club Academy
0161 832 1111

Physical Jerks Ruby Lounge
0161 834 1392

NEWCASTLE
The Bronx O2 Academy 2
0870 771 2000 WA

NORWICH
Show Of Hands Waterfront
01603 632717

Willy Barrett's Sleeping Dogs
Arts Centre 01603 660352

NOTTINGHAM
Aynsley Lister Rescue Rooms
0115 958 8484

Times New Viking Bodega Social Club
08713 100000

OXFORD
The Quireboys O2 Academy 2
0870 771 2000

PERTH
Biffy Clyro/The Twilight Sad Concert
Hall 01738 621 031

PETERSFIELD
Polly Paulusma The Square Brewery
01730 264291

PORTSMOUTH
The Hamsters Cellars 0871 230 1094

SHEFFIELD
Matt Schofield Boardwalk
0114 279 9090

Sandri Thom Plug 0114 276 7093

SOUTHAMPTON
Wolves At Night Joiners
023 8022 5612

STOKE ON TRENT
Story Of The Year Sugarmill
01782 214991

SWINDON
Kit Hawes The Rolleston
01793 534238

Tommaso Galati 12 Bar 01793 535713

Vandeville Falls The Vic 01793 535713

WAKEFIELD
Jon Orpheous Henry Boons
01924 378126

YORK
The Alarm The Duchess
01904 641 413

FRIDAY

April 30

ABERDEEN

Dweller Warehouse 0844 847 2319

AYR

Long Way Home Town Hall
01292 267898

BATH

Gloria Cycles Moles 01225 404445

BEDFORD

The Eighties Matchbox B-Line
Disaster Esquires 01234 340120

BIRMINGHAM

Basia Bulat Glee Club 0870 241 5093

Dying Fetus O2 Academy 2
0870 771 2000 WA

Scouting For Girls O2 Academy
0870 771 2000 WA

Treason Highbury Hall 0121 449 6549

BOURNEMOUTH

La Roux O2 Academy
01202 399922 WA

BRIGHTON

Evangelista Freebutt 01273 603974

BRISTOL

Ash O2 Academy 0870 771 2000 WA

CAMBRIDGE

Operation FM Junction 01223 511511

CANTERBURY

Gold Future Joy Machine
The Farmhouse 01227 456118

CARDIFF

Man Without Country Clwb Ifor Bach
029 2023 2199

CLOUTHORPES

The Adicts Beachcomber
01472 812666

CORK

Crippled Black Phoenix Crane Lane
Theatre 00353 21 427 8487

DERBY

Earl Thomas Flowerpot 01332 204955

DERRY

Bill Wyman & The Rhythm Kings
Jazz Festival 0870 907 0999

DUBLIN

The Duke And The King Academy 2
00 3531 877 9999

The Funeral Suits Whelan's
00 3531 475 9372

Mick Flannery Vicar St
00 3531 889 4900

Neutronix Andrew's Lane Theatre
00 3531 679 5720

Surfer Blood Academy
00 3531 877 9999

EDINBURGH

The Apple Beggars The Caves
0131 557 8989

Krafty Kuts Cabaret Voltaire
0131 220 6176

FOLKESTONE

Show Of Hands Quarterhouse
01303 245799

GALWAY

Mark Lanegan Roisin Dubh
00 35391 586540

GLASGOW

The Alarm O2 ABC2 0141 204 5151 WA

Cathedral King Tut's Wah Wah Hut
0141 221 5279

Crystal Antlers Nice'n'Sleazy
0141 333 9637

Idlewild O2 ABC 0870 903 3444 WA

Tabasco Flasco 13th Note Café
0141 553 1638

GUILDFORD

Minaars Boilerroom 01483 440022

HARLOW

Cyanide Square 01279 305000

HITCHIN

Surfaces Club 85 01462 432767

IPSWICH

Babar Luck PJ McGinty's 01473 251 515

LEEDS

Dance Gavin Dance Cockpit Room 2
0113 244 3446

The Drums Cockpit 0113 244 3446

Fischers Ghost Abbey Inn
0113 258 1248

Steve Phillips New Headingley Club
0113 275 7712

The Yabbas New Roscoe
0113 246 0778

LEICESTER

Darren Hayman And The Secondary
Modern Firebug 0116 255 1228

LIVERPOOL

The Swellers O2 Academy 2
0870 771 2000 WA

LONDON

Arch Enemy Forum 020 7344 0044

Attack! Attack! Borderline
020 7734 5547

The Blockheads 100 Club
020 7636 0933

Room In The Diamond Industry
Garage 020 7607 1818

Chew Lips Cargo 0207 749 7840

Deadmau5 O2 Academy Brixton
0870 771 2000 WA



The Dead Signals Monto Water Rats
020 7837 4412

Djohn Rhythm Factory
020 7247 9386

Echo Bummer King's Cross Social Club
0207 278 4252

Giants O2 Academy 2 Islington
0870 771 2000 WA

Girls On Top Hope & Anchor
020 7354 1312

Go-X Underworld 020 7482 1932

Hudson Mohawke MacBeth
020 7739 5095

I Am Giant Bull & Gate 020 7485 5358

Jim Kroft Underbelly 0207 613 3105

Kevin Johansen Jazz Café
020 7916 6060

Kunt And The Gang Bird's Nest
020 8692 1928

Major Major Troubadour Club
020 7370 1434

Melic Barfly 0870 907 0999

Penance Peel 020 8546 3516

Renegade Sound 333 020 7739 5949

Sunday Recovery Session 229 Club
020 7631 8310

The Temper Trap O2 Shepherds Bush
Empire 0870 771 2000 WA

Trad Gras Och Stenar Luminaire
020 7372 7123

Volcanoes/Old School Tie/Tramp
Etiquette Dublin Castle 020 7485 1773

MANCHESTER

Chase And Status Academy
0161 832 1111

Jaguar Skills Deaf Institute
0161 330 4019

Sandi Thom Academy 3 0161 832 1111

Wishbone Ash Academy 2
0161 832 1111

NEWCASTLE

Foals University 0191 261 2606

The Godfathers O2 Academy 2
0870 771 2000 WA

NOTTINGHAM

Inkrunment Maze 0115 947 5650

Young Guns Rock City 08713 100000

OTTLEY

SATURDAY

May 1

NME
RADIO

Live from the London Roundhouse, Jon Hillcock catches up with all the bands and backstage gossip at this year's Camden Crawl, from 12-4pm



BEDFORD

We Are Regency Esquires
01234 340120

BELFAST

Kenny Mathieson Stiff Kitten
028 90238700

BIRMINGHAM

Attack! Attack! O2 Academy 3
0870 771 2000 WACathedral O2 Academy 2
0870 771 2000 WATimes New Viking The Victoria
0121 633 9439

BLACKPOOL

Biffy Clyro/The Twilight Sad
Empress Ballroom 01253 625928

BRIGHTON

Ash Concorde 2 01273 673311

Trad Gras Och Stenar Engine Room
01273 728 999

CARDIFF

Black Russians Barfly 029 2066 7658

Young Guns Club Ifor Bach
029 2023 2199

CARDIFF

God Is An Astronaut Cyprus Avenue
00 35321 427 6165Josh Ritter The Pavilion
00 35321 427 6228

CRAWLEY

Us And Them Three Bridges Railway
01293 524 939

DERBY

Get Cape, Wear Cape, Fly University
01332 591515

Good Shoes The Royal 01332 36 77 20

DERRY

Aeroplane Jazz Festival
0870 907 0999

DUBLIN

Black Eyed Peas The O2 01 819 8888

Willard Grant Conspiracy Whelan's
00 3531 475 9372

DUNFERMLINE

Idlewild Velocity 01383 721902

EDINBURGH

The Alarm Citrus Club 0131 622 7086

The Unwinding Hours Sneaky Pete's
0131 225 1757

ELGIN

The Law Flanagan's Bar
01343 549 737

GLASGOW

Chase & Status O2 ABC
0870 903 3444 WA

Doves O2 Academy 0870 771 2000 WA

Ex-Libris 13th Note Cafe

0141 553 1638

The Godfathers King Tut's Wah Wah
Hut 0141 221 5279Pharmacy Nice'n'Sleazy
0141 333 9637

HARLOW

The Eighties Matchbox B-Line
Disaster Square 01279 305000

HIGH WYCOMBE

Sonic Boom Six Bucks Student Union
01494 446330

HITCHIN

King Rizla Club 85 01462 432767

IPSWICH

Beebah Stant PJ McGinty's
01473 251 515

LEEDS

Hawkwind O2 Academy
0870 771 2000 WALive At Leeds festival: Mariachi El
Bronx/Bleech/65daysofstatic/Ellen& The Escapades/Gallops/Fran
Rodgers/Philadelphia Grand Jury/Lone Wolf/Male Bonding/Three
Blind Wolves/Ex Lovers/SwantonBombs/Bear Mask/Erland & The
Carnival/Gold Panda Various venues

0871 230 1094

Messina Fenton 0113 245 3908

Miss Quincey Adelphi 01943 468615

Nilbanter New Roscoe 0113 246 0778

Road To Horizon Royal Park Cellars
0113 274 1758The Sundogs Royal Oak Inn
0871 230 1094

The Whip Elbow Rooms 0113 245 7011

Woodpigeon Holy Trinity Church
01132 454268

LEICESTER

Grace And The Magic Roots
Independent Arts Centre

0871 230 1094

LIVERPOOL

Mashemon Pilgrim 0151 625 1446

The Rackets O2 Academy 2
0870 771 2000 WA

LONDON

Beardyman O2 Academy Islington
0870 771 2000 WA

Bolt Thrower ULU 020 7664 2000

Damon & Naomi Luminaire
020 7372 7123Deadmau5 O2 Academy Brixton
0870 771 2000 WA

John Otway Halfmoon 020 8780 9383

Oh! The Pretty Things Volcano Club
0871 230 1094The Orphans The Lexington
020 7837 5387Pyramid Rhythm Factory
020 7247 9386

Pythia Peel 020 8546 3516

Spineless Yes Men Monto Water Rats
020 7837 4412Sugababes Roundhouse
020 7482 7318Camden Crawl: Surfer Blood/
Teenage Fanclub/The Drums/New Young Pony Club/Villagers/
Ms Dynamite/Billy Childish/Cornershop/Dead Meadow/I Blame
Coco/Pulled Apart By Horses/Shy

Child/Slow Club/Silver Columns/

Stomoway/We Are The Ocean/
Akala/Autokratz/Best Coast/BillyVincent/Bo Ningen/The Chapman
Family/Graffiti 6/Holly Miranda/The Hundred In The Hands/Jamie
Woon/Kasms/Left With Pictures/The Like/The Lost Levels/Race
Horses/Spectrals/Totally EnormousExtinct Dinosaurs/Stricken City
Various venues 0871 230 1094Tom Morley Troubadour Club
020 7370 1434

Tryelv Garage 020 7607 1818

Yuck The Victoria 0871 230 1094

LOUGHBOROUGH
Mr Hudson University 01509 263171MANCHESTER
Dance Gavin Dance Roadhouse
0161 228 1789

Fiction The Corner 0871 230 1094

Gloria Cycles Ruby Lounge
0161 834 1392

Hammerfall Academy 2 0161 832 1111

InMe Academy 3 0161 832 1111

LCD Soundsystem Academy
0161 832 1111MIDDLESBROUGH
The Futureheads Empire
01642 253553NEWCASTLE
The Adicts O2 Academy 2
0870 771 2000 WAEvangelista Culture Lab
0871 230 1094NORWICH
Max Raptor Arts Centre
01603 660352NOTTINGHAM
Audio Bullys Rescue Rooms
0115 958 8484The King Blues Rock City
08713 100000Rebel Soul Collective Bodega Social
Club 08713 100000OXFORD
Levelers O2 Academy
0870 771 2000 WAPORTSMOUTH
The Beat South Parade Pier
023 9273 2283Funkifino Wedgewood Rooms
023 9286 3911

Minnaars Cellars 0871 230 1094

SHEFFIELD
Eliza Carthy Boardwalk
0114 279 9090

Hudson Mohawke Plug 0114 276 7093

Kiss Hallam FM Arena 0114 256 5520

Threads Leadmill 0114 221 2828

SOUTHAMPTON
The Radics Joiners 023 8022 5612STOKE ON TRENT
Kid British Sugarmill 01782 214991SWINDON
Kingdom The Rolleston 01793 534238WAKEFIELD
Argy Barge Snooty Fox 01924 374455WOLVERHAMPTON
Vile Evils Slade Room 0870 320 7000Young Runaways Newhampton Arts
Centre 01902 572090YORK
Stacey Earle & Mark Stuart
The Duchess 01904 641 413

SUNDAY

May 2

NME
RADIO

Chris Martin rounds off the second day of the Camden Crawl, catching up with bands for exclusive interviews and the biggest tunes, from 12-4pm

ABERDEEN

Eat Dr Ape Café Drummond
01224 624642

BATH

T Mandrake Moles 01225 404445

BELFAST

Aeroplane Stiff Kitten 028 90238700

Westlife Odyssey 028 9073 9074

BEXHILL ON SEA
Femi Kuti And The Positive Force

De La Warr Pavilion 01424 787900

BRIGHTON
Bass Clef Hector's House
01273 681228BRISTOL
LCD Soundsystem O2 Academy
0870 771 2000 WACARDIFF
The Bluetones Club Ifor Bach
029 2023 2199The Temper Trap University
029 2023 0130CARLISLE
65daysofstatic Brickyard
01228 512220CORK
Candi Staton The Pavilion
00 35321 427 6228DUBLIN
Black Eyed Peas The O2 01 819 8888Florence And The Machine
Olympia 00 3531 679 3323Gill Scott-Heron Tripod
00 3531 4780225

Jogging Whelan's 00 3531 475 9372

EDINBURGH
Woodpigeon Cabaret Voltaire
0131 220 6176EXETER
Ten Second Epic Cavern Club
01392 495370GLASGOW
Foals O2 ABC 0870 903 3444 WALa Roux O2 Academy
0870 771 2000 WAThe Swellers King Tut's Wah Wah Hut
0141 221 5279GUILDFORD
Gold Future Joy Machine Boilerroom
01483 440022HITCHIN
Bozwood Club 85 01462 432767LEEDS
Brujeria Stylus 01132 431751Live At Leeds festival: Crystal
Antlers/Spectrals/Bear Driver/Juffage/Twisted Various venues
0871 230 1094Dlego Snail Joseph's Well
0113 203 1861Voodoo Glow Skulls Carpe Diem
0113 243 6264LIVERPOOL
The Alarm O2 Academy 2
0870 771 2000 WAMr Hudson O2 Academy
0870 771 2000 WALONDON
The Adicts 100 Club 020 7636 0933Alan West Band Halfmoon
020 8780 9383Damo Suzuki Luminaire
020 7372 7123Deadmau5 O2 Academy Brixton
0870 771 2000 WACamden Crawl: The Eighties
Matchbox B-Line Disaster/Goldheart Assembly/Babybird/
Young Marble Giants/Gang OfFour/Roots Manuva/Lightspeed
Champion/Dan Le Sac Vs ScroobiusPip/The Delays/Gold Panda/
Polar Bear/Rox/Speech Dehelle/The Sunshine Underground/Alan
Pownall/Caslokids/Chew Lips/Clock Opera/Cosmo Jarvis/Drums
Of Death/General Flasco/Invasion/The Jim Jones Revue/Joe Gideon
& The Shark/Joe Worricker/JoshWeller/Kassidy/Kyte/Oh No Ono/
Sharks/Tubelord/Wintersleep/Yacht/Surfer Blood Various venues
0871 230 1094Fiction Plane Hoxton Square Bar &
Kitchen 020 7613 0709Iggy & The Stooges Apollo
0870 606 3400Life Times Of Cross Kings
020 7278 8318Lighter Side Of Noise/Forever Exiled
Bull & Gate 020 7485 5358Violadores Del Verso O2 Academy
Islington 0870 771 2000 WAWe Are Scientists/Lostprophets
Roundhouse 020 7482 7318MANCHESTER
Damon & Naomi/Chrome Hoof/
Jesca Hoop/Divorce/Egyptian HipHop/Kelpe/Bo Ningen/Liz Green/
Alexander Tucker/HotpantsRomance/Nell Bell Islington Mill
0871 230 1094The Futureheads Academy
0161 832 1111Marla Jordan Ruby Lounge
0161 834 1392MIDDLESBROUGH
NME Radar TourHurts/Everything Everything/
Darwin Deez University

01642 342234

NEWCASTLE
Attack! Attack! O2 Academy 2

0870 771 2000 WA

Kiss Metro Radio Arena
0870 707 8000NORTH SHIELDS
The PFJ Garrick's Head 0191 296 2064NOTTINGHAM
Imperial Daze Cuba Libre
0115 924 2477Sennen Bodega Social Club
01865 311775OXFORD
Ash O2 Academy 0870 771 2000 WABest Coast Jericho Tavern
01865 311775Black Spiders Bullingdon Arms
01865 244516The Cheek O2 Academy 2
0870 771 2000Joan Armatrading New Theatre,
Apollo 0870 606 3500PORTSMOUTH
Kill Hannah Wedgewood Rooms
023 9286 3911PRESTON
Example 53 Degrees 01772 893 000READING
Kid Adrift Oakford Social Club
0116 255 3956SHEFFIELD
Audio Bullys O2 Academy 2
0870 771 2000 WAJohn Otway Boardwalk
0114 279 9090

Riotbox Mentholmans 0114 276 5550

STOKE
The Fall Keele University 01782 621111STOKE ON TRENT
Wishbone Ash Sugarmill
01782 214991SWINDON
The Boy Done Good 12 Bar
01793 535713

Dirty Deeds The Vic 01793 535713

Kola Koca The Rolleston
01793 534238TUNBRIDGE WELLS
Underground Heroes The Forum
08712 777101WAKEFIELD
Sarah Macdougall & Tim Tweedale
Henry Boons 01924 378126WOLVERHAMPTON
Beres Hammond Civic Hall
01902 552121Mark Lanegan Slade Room
0870 320 7000YEovil
Young Guns The Orange Box
01604 239100YORK
Eliza Carthy Fibbers 01904 651 250Sandi Thom The Duchess
01904 641 413

GET IN THE GIG GUIDE!

DO YOU WANT TO GET YOUR BASH INCLUDED IN THE NME WEEKLY GIG GUIDE? GO TO NME.COM/GIGS AND SUBMIT YOUR LISTING FOR FREE. YOU MUST SUBMIT DETAILS AT LEAST THREE WEEKS BEFORE THE GIG DATE

MONDAY

May 3



Hole, O2 Academy, Glasgow

BELFAST

Bolt Thrower Limelight
028 9032 5942

Westlife Odyssey 028 9073 9074

BIRMINGHAM

The Bluetones O2 Academy 2

0870 771 2000 WA

The Cheek O2 Academy 3

0870 771 2000 WA

BRIGHTON

The Adicts Engine Room

01273 728 999

Alabama 3 Concorde 2 01273 673311

High Places Freebutt 01273 603974

BRISTOL

The Bronx Thekla 08713 100000

CORK

Nik Kershaw Opera House

00 35321 270022

DORKING

Joan Armatrading Dorking Halls

01306 881717

DUBLIN

Florence And The Machine Olympia

00 3531 679 3323

EDINBURGH

Duke Special Pleasance

0131 554 6550

Scouting For Girls Picture House

0844 847 1740

GLASGOW

Attack! Attack! King Tut's Wah Wah

Hut 0141 221 5279

The Batusis O2 ABC2

0141 204 5151

Hole O2 Academy 0870 771 2000 WA

The Priests Royal Concert Hall

0141 353 8000

65daysofstatic Oran Mor

0141 552 9224

LEEDS

Live At Leeds festival:

British Sea Power Holy Trinity Church

0871 230 1094

Foals Metropolitan University

0113 283 2600

LEICESTER

Biffy Clyro/The Twilight Sad

De Montfort Hall 0116 233 3111

LONDON

Beres Hammond O2 Academy Brixton

0870 771 2000 WA

The Brains Underworld 020 7482 1932

Damo Suzuki Luminaire

020 7372 7123

Daive Van De Sfroos Dingwalls

020 7267 1577

Fantasia Barrino Indigo

The O2 Arena 0870 701 4444

Fuzzystar & The Malfunctioning

Androids Source Below

020 7434 9130

Iggy & The Stooges Apollo

0870 606 3400

John Cooper Clarke Barfly

0870 907 0999

Meg Hutchinson Slaughtered Lamb

020 8682 4080

We Buy Gold Monto Water Rats

020 7837 4412

The Wilderness Of Manitoba Artur

Dyjecinski Windmill 020 8671 0700

MAIDSTONE

Ghost In Mirrors Style & Winch

01622 752351

MANCHESTER

Madeline Retro Bar 0161 274 4892

Sennen Night And Day Café

0161 236 1822

Woodpigeon Deaf Institute

0161 330 4019

NEWCASTLE

The Swellers O2 Academy 2

0870 771 2000 WA

NOTTINGHAM

Liam O'Kane And The Stabilizers

Maze 0115 947 5650

Lightspeed Champion Bodega Social

Club 08713 100300

Mark Lanegan/Surfer Blood

Rescue Rooms 0115 958 8484

The Temper Trap Rock City

08713 100000

OXFORD

Mr Hudson O2 Academy

0870 771 2000 WA

PORTSMOUTH

Amy Studt Cellars 0871 230 1094

SHEFFIELD

The Futureheads Leadmill

0114 221 2828

La Roux O2 Academy

0870 771 2000 WA

SOUTHAMPTON

Best Coast Joiners 023 8022 5612

TUNBRIDGE WELLS

Three For A Girl The Forum

08712 777101

TUESDAY

May 4

ABERDEEN

Attack! Attack! Warehouse

0844 847 2319

BELFAST

Martin Stephenson McHughs

028 9050 9999

Westlife Odyssey 028 9073 9074

BIRMINGHAM

The Futureheads O2 Academy 2

0870 771 2000 WA

The Temper Trap O2 Academy

0870 771 2000 WA

BRIGHTON

The Bronx Concorde 2 01273 673311

Sennen Freebutt 01273 603974

Woodpigeon Hanbury Ballroom

01273 605789

BRISTOL

Surfer Blood Thekla 08713 100000

Young Guns O2 Academy 2

0870 771 2000 WA

CARDIFF

Erland & The Carnival Arts Institute

0871 230 1094

The Neat Barfly 029 2066 7658

DUBLIN

Nik Kershaw Academy

00 3531 877 9999

Pavement Tripod 00 353 1 4780225

EXETER

Enemy Reign Cavern Club

01392 495370

FOLKESTONE

Doves Leas Cliff Hall 01303 253193

GATESHEAD

Bonobo Sage Arena 0870 703 4555

GLASGOW

Kill Hannah King Tut's Wah Wah Hut

0141 221 5279

Scouting For Girls O2 Academy

0870 771 2000 WA

Wormrot 13th Note Café

0141 552 1678

GLOUCESTER

Biffy Clyro/The Twilight Sad

Guildhall Arts Centre 01452 503050

LEEDS

Bolt Thrower Rios 0844 414 2182

Chase And Status O2 Academy

0870 771 2000 WA

Example Mine 0871 230 1094

Wishbone Ash Irish Centre

0113 248 9208

LIVERPOOL

The Cheek O2 Academy 2

0870 771 2000 WA

Kiss Echo Arena 0844 8000 400

LONDON

Alexander Price/isa & The Filthy

Tongues/Shabby Rogue/I Like

Trains/We Rock Like Girls Don't/

Redback/Goldheart Assembly/Ian

McNabb 93 Feet East 020 7247 6095

Belinda Carlisle Jazz Café

020 7916 6060

Best Coast/Yuck/Philadelphia

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FANMAIL

YOU GET IN TOUCH, WE RESPOND, THINGS GET OUT OF HAND

Edited by Jaimie Hodgson



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RAGE AGAINST THE RAGE

From: Sam Pryce
To: NME

I was reading *NME* on a sunny Wednesday afternoon in my hometown of Porthcawl and I came across "The Most Dangerous Band In The World", Trash Talk (*NME*, April 17). I read this and then (being the nerd I am) looked up the band on YouTube and, I have to say, what a bunch of nutters! Firstly, the music. It was just noise and shouting, screaming even. How can you listen to that without cringing? Secondly, those moshpits looked brutal. Some of the mad people in them were just wandering around, pulling their hair out and screaming. Even the members of the band (bar the lead singer) looked frightened. However, I would like to congratulate you *NME* on spending 48 hours with these psychos. I salute you!

From: NME
To: Sam Pryce

I've passed on your salute to James McMahon and he beat his heart plate like a tribesman. Maybe you're not

a fan of Sacramento hardcore, more into your tootling melodies and toe-tapping rhythms? Eh? But is there no part of you that can empathise with tapping into all the latent rage and aggression bubbling in your gut? Medical research shows that storing up your anger isn't good for you, Sam. It can do really funny things to your brain. As far as we know, there's never been a convicted serial killer with a Black Flag tattoo. Please tell me we're not going to be hearing reports of the Porthcawl Prowler... - JH

From: Sam Pryce
To: NME

I actually did pull my

hair out and stamp on the floor when I heard Ellie Goulding's drum solo in 'Starry Eyed'. I pranced around my living room like a raving Buddhist. So, yes I do have some musical melodies that I listen to when I'm a dark pink colour of anger.

From: NME
To: Sam Pryce
People of Porthcawl, run to the hills - JH

Get in touch at any of the above addresses, plus winners should email letters@nme.com to claim their prize.

MORE ANARCHY IN THE UK

From: Ewan Findley
To: NME

I was (as I'm sure many others were) deeply shocked by the death of Malcolm McLaren. I have admired him for a while but only realised the true scope and brilliance of the man after reading his obituary and all the articles that followed his death. This was a man that revolutionised British musical culture so much so that it seems almost impossible that it was just one man behind it all. I feel almost as if I have missed a flight, and I am too late for what he's done.

From: NME
To: Ewan Findley
CC: Neil Renton

Ewan, your tribute, along with that of Neil Renton, CCed here, were just two of the many we received following Malcom McLaren's death. The great thing about figures as influential as McLaren is it's impossible to escape what they've done. If not directly, in spirit. It seems there's really no better time to be going out and seizing his spirit of defiance, as showcased amazingly in so many artists today. From the best new punk bands like Trash Talk, to electronic artists like Skream or even in the shiniest mainstream territories with Gaga. Never has there been more diverse a spread of sounds that capture the essence of what MM was about... - JH

From: Neil Renton
To: NME
CC: Ewan Findley
I don't think there is anyone left to carry the baton. How many people can actually say they do what they do in

music is for any other reason other than cash?

From: NME
To: Neil Renton
CC: Ewan Findley
Wow, Neil, you really don't think we're left with anyone whose primary motivation isn't cash? A scan of the underground reveals no shortage of brilliant 'starving artists' struggling to create brilliant, challenging music. I believe even in the mainstream we have artists striving to create great art at any cost. Gaga - whether you like the tunes or not - famously invested almost her whole fortune into ensuring her latest Monster Ball Tour was the most spectacular project of its kind anywhere in the world. I've heard she hasn't even bought a house since she blew up because she's been constantly grafting on the road. Also, although it's gloss-pop, I can't remember the last time we had a megastar as fearless about looking/acting quite so weird and freaky. To have something like that in the centre of Planet Pop, surely is a good thing? - JH

From: Ewan Findley
To: NME
CC: Neil Renton
Obviously there will never be another Sex Pistols, but I think that punk lives on in many forms. Crystal Castles, I believe, have taken the basic anarchy of punk and done something completely different with it. Can't wait for that new album.

WRITE OFF

From: James Turrell
To: NME
I have never written into the magazine before but have often considered it and, after reading your 'Greatest Lyricists Alive Today' (*NME*,



STALKER

From: Seb Bromley
To: NME

Here is a picture of me and my two buddies with Yeasayer. We saw them in Exeter and they were great!

April 17) article, I thought there was no time like the present. I am a fan of Laura Marling and her new album is really good, but is she really a better lyricist than Pete Doherty? I can't find a song on either of her albums that is more beautiful than 'Albion' or more heartbreaking than 'Music When The Lights Go Out'. Has she really written a better couplet than "They cornered the boy who kicked out at the world/The world kicked back a lot fucking harder"? That you have left such a talented writer off the list is a bit of a joke.

From: NME
To: James Turrell
Pete? Really? No-one's questioning his poetic ability. But both the songs you mention are at least five years old, right? Doesn't it feel like Pete's skill with couplets declined dramatically after he started scribing them on walls in his own bodily fluid? Didn't you find it reassuring that there's still so many cunning linguists in our midst? - JH

From: James Turrell
To: NME
OK, fair enough, my two examples were quite old. Pete may not have quite reached the heights of The Libertines in Babyshambles and on his solo work but he is still writing brilliant songs. I think it is encouraging that we have so many talented lyricists around; the most encouraging is the amount of great writers you left out. People like Win Butler, Gareth Campesinos!, Julian Casablancas and Guy Garvey all deserved to make the list.

From: NME
To: James Turrell
I've actually just spent the

whole weekend basking in how Damon's words are just as subtly evocative as they've ever been on the new Blur single. As for your other suggestions? Arcade Fire? A powerful band, no doubt, but aren't they all about the 'vibe' and ethereality rather than the nuances of the words? And Gareth Los Camp? Bless his limited-edition cotton Bis socks, I'm not sure that anyone who can bring themselves to put their name to lines like, "And though underexposed, I could see from the quality, his K Records T-shirt and you holding his hand" on the song he deems acceptable to earnestly title 'Knee-Deep At ATP' can be placed in any other list than: The Most Perversely Twee Incarnate Individuals To Have Ever Walked Planet Earth - JH

UNKNOWN DISPLEASURE

From: Sean Atkinson
To: NME

I couldn't agree more with Rick Martin about the Joy Division tribute put on by Hooky (NME, April 17). I missed out on the period when Joy Division were around and having listened to the records and various bootlegs, I can only dream about the days when they were. I've read the *How Not To Run A Club* book and seen both the films about Joy Division and have learned how important Ian Curtis is for music, and what a massive influence he has had on today's crop. This man's importance is so great, I think that on the 30th anniversary of his passing, something more dignified should be held. I can only take satisfaction in the fact that he will forever be remembered for who he was, and what he did for music. I know Hooky's heart is in the right place though, and I commend him for that.

From: NME
To: Sean Atkinson
We've had loads of letters agreeing with Rick Martin. Personally I can think of more distasteful Joy Division tributes - look at Editors. Boom tish! But can any of you think of something that would be a little bit more fitting? - JH

Web Slings

The highlight of this week's NME.COM blogs

THE WORD AT WAR

Writing decent lyrics: to paraphrase Duran Duran, it's about as easy as nuclear war. Sure, there are plenty of superior wordsmiths featured in the April 17 issue of the mag. Sadly those gifted songwriters tend to be outnumbered by lumbering cliché-machines.

The history of music is littered with basic factual errors. Personally, I have never drunk cider from a lemon, rarely gauge my own walking pace in relation to that of a cannonball, and, call me pedantic, but I reject the existence of any human/dancer duality.

Anyway, what couplets get you riled up? — Luke Lewis, Deputy Editor, NME.COM
See the full write-ups on NME.COM

Best of the responses...

Graham Coxon: "People of the earth people of the earth you do not rock, you are nothing but a fluffy flock... People of the earth you are not cool, you eat hamburgers and go to school". Terrible, just terrible. Damon

It just has to be this beautifully enlightened piece of prose from Jesus' hand, Nickelback: "Look at this photograph/Everytime I do it

makes me laugh/How did our eyes get so red?/And what the hell is on Joey's head?" Seriously, just what? Mia

You could fill this column with Bloc Party lyrics - clumsy, embarrassing, sixth-form, existential angst - the main reason I gave up listening to them. "I am trying to be heroic/in an age

of modernity..." *deletes from iPod*. Pocket

"Thank you for coming home, I'm sorry that the chairs are all worn/I left them here I could have sworn/These are my salad days, slowly being eaten away" - "Gold" by Spandau Ballet. Celina

From: Sean Atkinson

TO: NME

How about some sort of exhibition at the new venue, Fac251? Not something for everyone to leer, but maybe lyrics sheets and mementoes. I know I would love nothing more than to see things like that, and that would give me a lot of respect for the man, without glorifying his death and just maybe taking advantage of it to sell some tickets.



STALKER

From: Anjelica McLeod

To: NME

This is me and Jarvis at the O2 Academy Brixton. Such a great night and a great guy.

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DOES ROCK'N'ROLL KILL BRAIN CELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

ADAM ANT

QUESTION 1

What was the first song you performed on Top Of The Pops and what year?
 “‘Dog Eat Dog’, 1980. After the show, this band who were also on decided to get some cheap publicity and started shouting at us. They were so collectively ugly, like four sort of grubby Teletubbies. I felt someone boot me in the back and they held me down and I saw a knife. I remember Amanda, my girlfriend, chinning this hooligan and they ran off.”

Correct



QUESTION 2

Who was the drummer that sat in on the film version of Plastic Surgery in 1977, when your drummer Paul Flanagan didn't show up?
 “Kenny Morris from Siouxsie And The Banshees. Paul didn't turn up and Kenny, who was my dear friend and favourite guy of the whole punk era, just jumped in and played it the first time.”

Correct



QUESTION 3

Who directed the video for 'Vive Le Rock'?
 “Daniel Kleinman, my best mate. He also does the trailers for the James Bond movies you know.”

Incorrect. It was Frances De Lea



QUESTION 4

Complete the lyrics: “Let's get together before it's too late/Collect up the ideas, duplicate...”

“...Filling up the forms, send them off tonight/ and you'll be the owner of the copyright”, from ‘Zerox’. That song is actually about David Bowie – not a lot of people know that.”

Correct

QUESTION 5

After 'Apollo 9', how many years was it until your next UK Top 40 single?
 “Five.”

Incorrect. Six, 'Apollo 9' hit Number 13 in 1984 and the next to break the Top 40 was 'Room At The Top' in 1990

QUESTION 6

What venue hosted the run of Joe Orton's Entertaining Mr Sloane, in which you starred, and what year?

“It was the Manchester Royal Exchange in 1985. That all came about through Mandy Donohoe, who was a great actress and was working at the theatre and told the assistant director about how much I liked Joe Orton.”

Correct

QUESTION 7

Who was the songstress that provided guest vocals on your 1983 single 'Strip'?
 “Frida Lyngstad from Abba. She said she'd do it as long as she didn't mess her hair up. She held up the headphones to her ears upside down and did it in one take. We couldn't put her name on the credits because Abba's manager Stig threatened to sue us for loads of money.”

Correct

QUESTION 8

Name your female co-star in the 1987 episode of Sledge Hammer! called 'Icebreaker'?

“She had a very slender-looking face and... blonde? I can't remember the name. That was my first stage kiss; I think I fell off a couch or something.”

Incorrect. It was Anne-Marie Martin



QUESTION 9

What song kept 'Kings Of The Wild Frontier' from the top spot in 1981?

“Was it Roxy Music 'Jealous Guy'?”

Incorrect. It was John Lennon's 'Imagine', which had just been released following his murder the year before

QUESTION 10

Where did the Sex Pistols open for Bazooka Joe in November 1975?

“St Martin's School Of Art. I remember it very, very clearly. They played a very short set. I just loved them. Johnny Rotten was eating toffees and when people pretended to applaud he said, 'Don't waste my time!'”

Correct

Total Score

6/10

“That's not bad, could've been worse! Could've been two or four out of 10 with my memory!”

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ROUX

*Elly Jackson
reviews the singles*

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pop, now...*

+

KAREN
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*An audience with
Mrs Jack White*



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